

# *The* School Musician



In This  
ISSUE

The Complete  
List of

## Solo Music

for 1936

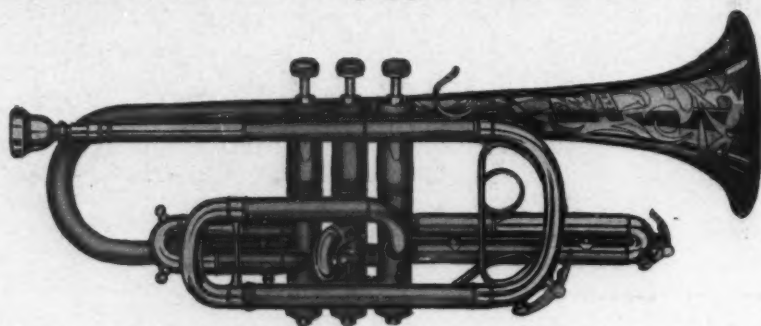
State and  
National  
Contests

October  
1935

Paul L. Lyness, Trombone  
Stevens Point, Wisconsin  
First Division  
1935 National Contest  
See "Who's Who"



# The Cornet ★



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**T**HE cornet shares with the trumpet a place of importance and distinction as a solo voice in the modern band and orchestra.

So great is the similarity in appearance of these instruments that the uninitiated person notices no difference—and may indeed mistake one for the other. There are differences, of course, which are readily apparent on comparison of the instruments. Every musician recognizes the chief distinction lies in the character of the tone. This tonal contrast is the reason for the varying uses to which cornets and trumpets are put by discriminating conductors. It must also be admitted that, where less discrimination is used, a frequent "miscasting" of these respective instruments is encountered, with indifferent musical results.

We have already noted, in the preceding advertisement of this series, that in the development of our modern musical instruments the trumpet may be considered to be the "daddy" of the cup mouthpiece family. Out of the trumpet there was developed the fluegel horn, an instrument, the bell tubing of which is much larger in bore and hence with a deeper, richer quality of tone.

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It was the apparent purpose of the instrument builders to develop in the cornet an instrument with a "singing" quality making it as suitable for solo work as the trumpet, yet embodying also some of the richness and more full-bodied tone of the fluegel horn.

While there are those who have endeavored to establish the cornet as a distinct type of instrument it must be admitted that the differences in construction are not fundamental enough to support that view. The cornet is built with a larger bore and a much different flare in the bell tubing, and with a much more distinctly emphasized taper. These facts solely account for the marked difference in tone character.

In any discussion of the relative merits of the cornet and trumpet there can be no argument as to which is "better". There would be almost as much point in arguing whether the English horn is superior to the clarinet. Probably if

the similarity in appearance were not so great the argument which does often occur concerning the cornet and trumpet would not arise.

The fact is, it is entirely a question of musical purpose and personal taste which of these instruments should be used. In the symphony orchestra the trumpet is the orthodox instrument. Because so many passages in the symphony scores call for brilliance and a ringing character of tone the trumpet is quite obviously indicated as the proper instrument.

In the concert band, however, the richer, mellower and more liquid quality of cornet tone has its unquestioned place. It is also interesting to note that the cornet is assuming greater importance in the popular orchestra. In the instrumentation of the larger concert or military band both cornets and trumpets are indicated. In the smaller organization it is quite natural that far better musical results will be obtained where either cornets or trumpets are used rather than a mixture of the two.

For general musical quality the cornet is unexcelled, both in the ensemble and for solo purposes.

Buescher True-Tone cornets, as developed in the Buescher acoustical laboratories and manufactured in the modern Buescher factories, are distinguished for *true cornet tone*, having a rich, sonorous quality that makes this instrument one of the most appealing of all the brass voices. The Buescher cornet is a distinctly individual instrument and there is never any doubt concerning the quality and character of its tone.

Free Trial; Easy Payments on any Buescher True-Tone instrument for band or orchestra. Send the coupon now for details, without obligation. Mention instrument which interests you particularly.

★ One of a series of educational advertisements on the various instruments of the band or orchestra. Reprints for classroom or other use may be had. For information send the coupon.



WAYNE BORTON  
Cornet soloist with Kyril's Band  
for eight years, plays a Buescher  
(8-11-34)

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[ I would be interested in having \_\_\_\_\_ reprints of the above article ]





WE ARE MAKING AMERICA Musical



LYTTON S. DAVIS, Jefferson City, Missouri

Lytton S. Davis recently was honored by appointment to the position of Director of Music in the State Department of Education in Missouri. Missouri is one of the seven states which has a music directorship in the State Department, and the position is one which will offer many fine opportunities for Mr. Davis to expend his energy and enthusiasm profitably for school musicians. Mr. Davis started his musical education in Southwest Missouri State Teachers' College, where he studied voice. He also studied at Arthur Jordon's School of Music, Indianapolis, and Northwestern University. He will soon complete work on his Master's Degree

from Chicago Musical College. For 13 years Mr. Davis taught in South Missouri, where he made a splendid record, organizing the departments of music in Greenfield, Aurora, Rogersville, Mountain Grove, and Monett. In each of these departments his groups won many honors in various contests. In 1928-29 he was an assistant to Dr. R. Ritchie Robertson, director of the largest Boy Scout Band in the world in Springfield, Missouri. Before he came to Jefferson City, Mr. Davis had been employed for four years as Supervisor of Music in Monett Public Schools and Director of Music in the Monett Junior Col-

lege. During this time the high school musical organizations attained enviable records, including the winning of the Class B division of the State Music Contest at Columbia in 1934.

Since Mr. Davis was appointed to the state position, he has been at the head of several important movements, including the organizing of the Missouri State Band and Orchestra Directors' Association, State Choral Directors' Association, the compilation of a Course of Study for junior and senior high schools, standardizing the teaching of music, and making the teaching of music compulsory in rural schools.



# The School Musician

230 NORTH MICHIGAN AVENUE  
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Vol. 7 OCTOBER, 1935 No. 2

## CONTENTS

We Are Making America Musical— Lytton S. Davis.....	4
News and Comments.....	6
The Three "M's" of Marching, By Karl W. Schlabach .....	8
How Professional Sax' Men Practice, By Horace Butterworth, Jr.....	9
Sousa Had Rhythm, By W. F. Ludwig....	10
How Many Can You Answer?.....	11
The Tone Is the Thing, the Tone, By Melville J. Webster.....	12
The Romantic Story of the Bow, By.... Lawrence Sardonì .....	14
Solos for 1936 National and State Con- tests .....	16
How to Play the Trombone, By John J. Horn .....	18
A Britisher Chats with Cornetists, By Lieut. C. J. Cornfield.....	19
East vs. West, By Lawrence W. Chidester	20
The Pianist's Column, By Theodora Troendle .....	21
We Placed in the National Contests..	22-23
Eavesdropping .....	24
Who's Who—Paul I. Lyness.....	31
Reviewing the Latest Music, By Forrest L. Buchtel .....	33
A 3,000 Mile Bargain Counter.....	42

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# NEW

## The "Spinno" Twirling Baton

Designed and perfectly balanced for solo twirling, high throws and spectacular work on parade and football field. Length 34 inches,  $\frac{7}{8}$  inch shaft; weight 28 ounces. Spiral grooving in center of shaft gives illusion of revolutions faster than actual. Brilliant indestructible chromium finish. The finest twirling baton ever designed.

### NON-BREAKABLE

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Like, in every respect, but size. This speed twirler is particularly designed for fast exhibition and contest work. Recommended for two-baton twirling, and for junior and girl twirlers. Positively the fastest baton ever made. Length 32 inches,  $\frac{3}{4}$  inch shaft; weight 24 ounces.

## Get Yours FREE

Here is the way you get the complete drum major's outfit for your band *absolutely free*. Go out and get thirty-five of your band members to subscribe to The SCHOOL MUSICIAN, official organ of the National School Band Association. A full year's subscription costs but *sixty cents*—Two-Quarters-and-a-Dime. That pays for *ten big issues*—every month except July and August. Send these thirty-five subs, with your remittance, to The SCHOOL MUSICIAN; and your choice of these two batons, and the instruction book, "How to Twirl a Baton," will be sent to you at once *postpaid and absolutely free of cost*.



## "How to Twirl a Baton" Instruction Book FREE with Outfit

The instructions in this book are written especially for the layman who starts from "scratch."

Every movement has its illustration and diagram with a simplified and easy-to-understand description.

It is possible to learn the secret of this fascinating art in a few hours of practice all by yourself.

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## Get Results!

Hundreds of school bands have sent in subs for their entire enrollment—with no free prize. Here is your chance to get this wonderful outfit for only thirty-five subs. *This offer is limited*. Besides you need the outfit *right away*. Get started. Put this over for your band. You can. It's up to you.

The School Musician

230 N. Michigan Ave.  
CHICAGO, ILL.

# News and Comments

● **SCHOOL MUSIC** directors of Missouri are girding themselves for what they are certain will turn out to be one of the finest band and orchestra clinics ever held in the southwest. The dates are Friday and Saturday, November 1st and 2nd, and the place is Springfield, more specifically, Phelps School. In checking over the interesting program it seems that Harold Bachman will champion the band; Charles B. Richter, the orchestra; and Max Krone, the vocal section. Joseph Gustat, Alfred Hicks, William Ludwig, Gibson W. Walters and H. P. Study, Superintendent of Schools at Springfield, are other noted speakers in the line-up.

The sixteen tabulated events of the two days wind up with a banquet, with R. Ritchie Robertson presiding, and Bachman, Richter and Krone getting ten minutes apiece to discuss cooperation between vocal and instrumental music in the schools. We hope to have an opportunity to publish some of these fine papers in later issues of *The SCHOOL MUSICIAN*.

• • •

## Rolling Stones Gather Polish

Ralph R. James, formerly of Blackwell, Oklahoma, is the new man-of-the-baton, at Renton, Washington. Mr. James succeeds R. C. Fussell in this position, who in turn is now filling a similar position in the schools of Tacoma. Both these men are making fine records and rapid strides toward the top in instrumental school music affairs. We hope to hear considerable good news from both these points from now on.

• • •

## Music Training in Demand

Just outside the pale of school music, but within the shadow of our own endeavors, is the well-known juvenile band of the News-Sentinel at Fort Wayne, Indiana. John L. Verweire, the director of this boys' band, contributes his share of conclusive proof of the value of musical training in the band's record of 28 members now attending college on scholarships awarded during the past five years. The latest of the 28 to have their musical training as members of the band recognized are: William Knoche, Miami University, Sousaphone and Bass Viol; Wallace Bryan, Miami University, Saxophone and Marimbaphone; Franklin Bryan, Miami University, Clarinet and Marimbaphone; Norwood Dalman, Miami University, Cor-

net; Gilbert Johnson, Northwestern University, Cornet; Richard Hickman, Ernest Williams School of Music, New York, Slide Trombone. All boys received their first musical training as members of the News-Sentinel Boys' Band.

• • •

## Champions in Concert

October 18th is the date set for the first fall concert of the Joliet Township High School Band. As always, President McAllister's program will be an interesting one featuring new numbers and new arrangements that all bandmasters, within a possible-to-get-there radius, will be eager to hear.

This is the first major event of the famed championship band since the Annual Fall Festival on September 13th. Here the concert band, augmented by the alumni, was the main stem of a great massed band performance. The Joliet Italian Band, Joliet Grade School Band, R. O. T. C. Band, Plainfield High School Band, Lockport Township and Frankfort High School Bands, represented the entire assembly.

One of the high points of interest of the musical program was the performance of Guy Holmes' new Overture, "Safan." Forrest L. McAllister was guest conductor.

• • •

## Things are Picking Up

There are some very interesting and encouraging letters coming through the mail nowadays. There is one just received from our good friend, W. H. Hannah, Director of Music of Bremerton, Washington, High School, that is so full of joyful reading that we want to share our pleasure with you. Here is the letter:

"In the second day of school, I find myself in the midst of quite a musical program and if you want some of the news from out our way, here's the whole picture: I have divided my band here for the first time, meeting at two different periods, of course each receiving full credit. A concert band consists of fifty-five players, complete instrumentation, while my second band has only forty-five players, but likewise is complete in instrumentation.

"The high school orchestra has increased to fifty players and while I haven't made definite selections for my singing group, it looks as though we will have a large chorus of perhaps two hundred voices with a large

boys' and girls' glee club in addition.

"Our work in Junior High School and grade schools has been greatly enlarged this year by the addition of new instrumental teachers in two of our largest grade schools. More teaching hours have been given each of our Junior High School teachers and in every way our musical program has been considerably enlarged.

"I was pretty lucky with my group in the Northwest Washington Meet last year. My band, girls' glee club, and chorus placed 'Superior.' The orchestra placed 'Good' with several small groups placing 'Excellent' and 'Superior.'"

• • •

## Adults Only

The reverberating wall of some two million papas and mamas of school musicians, bemoaning the fact that they had "no such opportunities" when they went to school, has evidently reached the sensitive ears of Northwestern University's twilight faculty. They have decided to put a stop to such complaining, at least for the Chicago vicinity. The evening school division has rented one of the largest theatres in the city for use ten evenings this fall and winter as a classroom for the presentation of a course on "The History and Enjoyment of Music."

Membership in the course, for which academic credit may be received if desired, has been thrown open to the general public, and the registration has been largely laymen and women of the city, as well as university students.

The course consists of a series of concerts by outstanding artists and musical organizations that have been particularly selected and procured for this project. Each recital is accompanied by an interpretative lecture designed to give those who are not specialists in music a viewpoint from which to enjoy the works offered in this series, and to also provide a background for more intelligent listening to other compositions.

• • •

## Back to Education

Bartlett L. Lyons has returned to the field of school music as Director of Music in Concord Public Schools, Concord, New Hampshire. Mr. Lyons has had long and successful experience as a band director, and he is going to do some mighty fine things for the instrumental boys and girls in Concord.

#### A Word from Nevada

From Kenneth L. Bell, State Chairman, comes the news that Nevada will hold a State Music and Art Festival in the town of Sparks, on April 25, 26 and 27, 1936. "Nevada," he says, "with 36 high schools and less than a dozen full time music teachers in the schools is rapidly coming out of its kinks, and five new instrumental departments have been recently established. You can expect more of a response from this state from now on. Thanks for the encouragement you have given us through your very fine magazine."

• • •

#### The Northeast Is Aroused

A resplendent rainbow appears over New England this fall, and the instrumental school music situation appears brighter and more encouraging than ever before.

The leaders of this section have been working hard for improved conditions. During this past summer a small group got together and went over what they considered to be faults and weaknesses in the set-up of the New England Music Festival Association. They condensed their plans and ideas into some effective resolutions, which they presented at the annual meeting held in historic Boston, on September 21st. New officers and new by-laws were elected and adopted at this meeting, and the machinery is being set in motion for sweeping advancement during this school term.

The new officers are: President, Francis Findley, Boston, Mass.; Vice-President, Samuel A. W. Peck, Reading, Mass.; Treasurer, Adrian E. Holmes, Burlington, Vt.; Clerk, Harry E. Whittemore, Somerville, Mass.; Executive Secretary, John E. C. Merker, Newport, R. I.

• • •

#### Work for the Petersburg Boys

The Petersburg, Illinois, High School Band, under the direction of Forrest

McAllister, is grooming itself for national victory in 1936. New equipment is being purchased to complete the standard contest instrumentation, and the young director is going to put his musicians through their paces this winter in a manner that is certain to get results.

The Petersburg Band has twice placed in Second Division in the National. Each student in the band gets private lesson besides six rehearsals a week and sectional rehearsals on the side. Then there are about 40 public appearances a year. During the summer they play a concert every Saturday night. Drum major and student conductor classes are going on all the time. This is a hard working outfit. Look out for them.

• • •

#### To Improve School Music

Some fifteen contemporary composers have become very much concerned over what is termed the "mediocrity and backwardness of much of the so-called educational music that feeds our youth and forms its taste."

• • •

Here is the 65 piece Petersburg, Ill., H. S. Band, directed by Forrest L. McAllister, which is heading for the First Division in the 1936 National. This group has twice placed in the Second Division in the National Contest. Beside the director stands his illustrious father, A. R. McAllister of Joliet, president of the N. S. B. A.

They plan to combat this disastrous condition by contributing to educational composition and by generally including all active and open-minded American composers in this movement.

This initiating group includes composers from various parts of the United States: Howard Hanson of Rochester, N. Y.; Roger Sessions, Werner Josten and Randall Thompson, from New England. New York is represented by Deems Taylor, Aaron Copland, A. Walter Kramer, Lazare Saminsky and Bernard Wagenaar; Pennsylvania by Isadore Freed; Ohio by Emerson Whithorne, Douglas Moore and Arthur Shepherd; California by Henry Cowell and Frederick Jacobl.

Contemporary composers have been defeating their own ends by ignoring the fact that the youth of today is the adult and the ruling musical public of tomorrow. The way to reach the large musical audiences of today is through influencing and enlarging the musical horizon of today's youth, rather than addressing some few coteries.

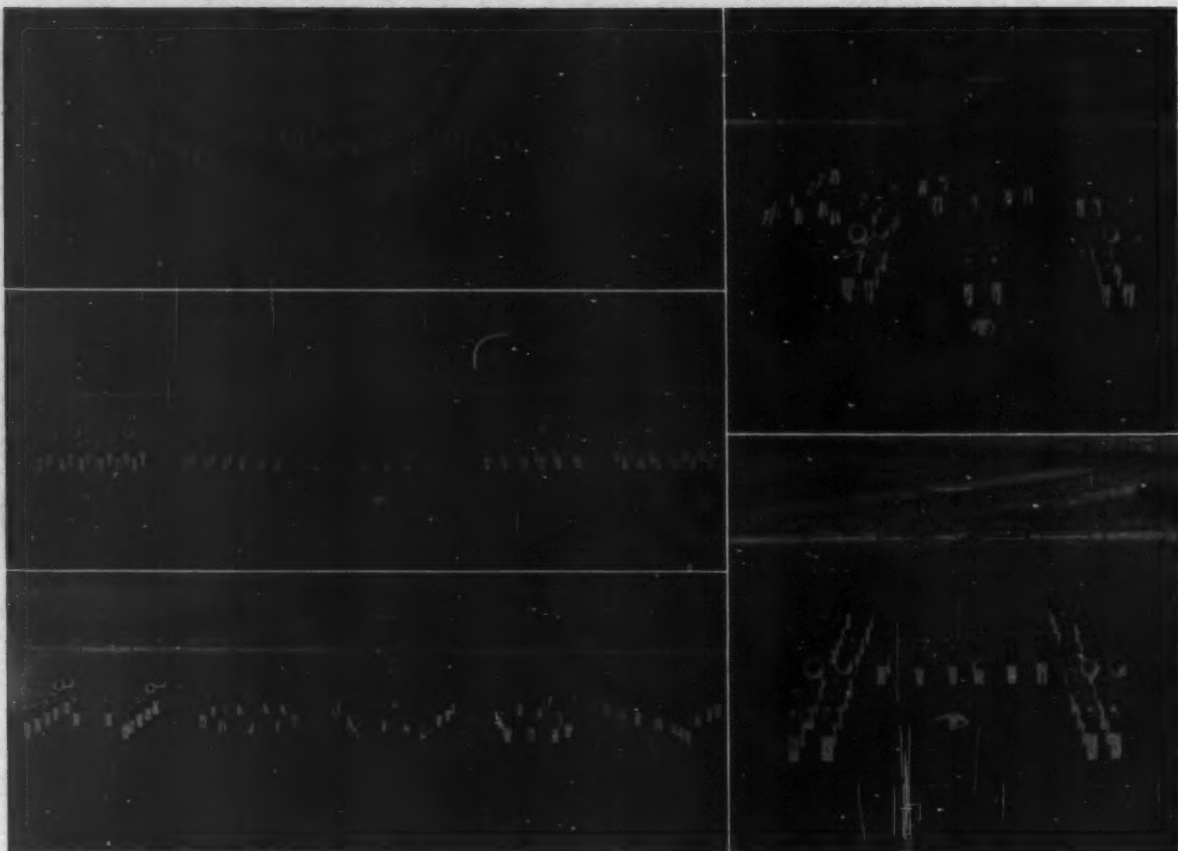
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#### Bag Your Pardon

By some strange trick of fate there seems to have crept into our September issue a typographical error which may be causing some confusion among French horn students. We refer specifically to the article which appears on page 33 under the caption, "Effect of Muting the French Horn," by Herman C. Trutner. To set you right on this, we give you the verbatim criticism of the author. "There is one serious mistake in the article which makes it rather confusing. The sixth and seventh lines in the second column should read 'therefore the original tone will be acquired, or G natural,' (not G flat.)"







# The Three "M's" of MARCHING

By Karl W. Schlabach

Supervisor of Instrumental Music, Benton Harbor, Michigan

● NOW THAT SCHOOL is well under way we know that thousands of bands are representing their schools on the football fields. In the past ten years the spectacle that these uniformed marchers present has come up to a ranking second only to the varsity game itself. The game of football during this time has gone through an evolutionary period, likewise band formations and drills have made considerable progress. While we have long been advocates of divorce between the athletic and music departments, we still can see that a few well chosen marches and evolutions in front of the local stadium is a feather in the figurative cap of the band and, incidentally, it swells the gate. If you think the latter is untrue, fail to appear at one game, after several spectacular appearances.

Left top: The first part of the company front maneuver. The band is coming onto the field in squads which will facilitate the letter formations later. The units are spread apart by the space of EIGHT MEASURES. Below: This is the second stage of the HOWDY formation. At this point the music will switch so as to be appropriate for the coming word. The final formation. Bottom: As these letters were made they kept marching forward toward the stadium, all except the "O." This letter supplied the MOTION of the formation and kept revolving, rolling forward from a back position into the formation. In our case we changed this HOWDY to SOUTH and kept the "O" in motion. Right top: This closing in of files is a maneuver to make the "H" formation, which follows easier and will avoid any sidestepping on the parts of files 2 and 5. Sidestepping and backstepping are OUT in good formation work. Bottom: Showing the close relation of the closed files and the "H" which followed.

So in behalf of good marching we have parodied the three "R's" of the little red school house and found that we work with the three "M's" of the big concrete stadium. This new addition to our alphabetical soup then becomes MODERN MANEUVERS — MOTION—and MUSIC. The day of the simple, standing letter drill has sort of faded away and the public looks for a more sophisticated type of drill. Not too hard, of course, but at least something that requires motion. Good showmanship as we learn it from the theater, radio, and the concert hall demands that any public performance should have a well timed climax. Our old standing formations were rather slow and unwieldy and very often poor timing of maneuvers

and music brought on a climax too soon or else delayed it beyond the endurance of the audience. Modern planning of formations demands that we pack as much as possible into a limited time; therefore, we need a natural rise to the end of our program. This certainly cannot be accomplished by haphazard maneuvers and music, but only by planned, modern drill methods.

The marching letter is fine and there are few high school bands that cannot execute this maneuver. Some of the larger bands regularly execute marching words and then change them to other words. This is not hard to do if the words are properly planned and sufficient time for drilling is at hand. But have you ever executed a word from "Company Front" formation? March the band onto the field in squads and along the sideline away from the stadium. On command the squads form into "Company Front." Then as the band advances toward the stadium, they break into letters that form words, easily read. This maneuver has several characteristics that are essential to band drills—it is showy, fairly easy to execute, and has an element of surprise because the word flashes on the field all at once. Also, as a variation of this drill we have the squads come forward one at a time and make their letters, but be sure and guard against a dragging of time if this procedure is followed.

A band that stands in formation all the time lacks the "kick" that just naturally sends the chills down the spines of the spectators, and a band that drills to off and on marches is just as bad. Did you ever stop to think how many college and school songs you can run off the end of any common "A" flat breaker strain? Well, there are at least enough to keep you drilling from now on. Just look them up some time and remember that your drills should be fitted to your music, and that practically all school songs are exact copies or variations of standard marches and college songs. Your letters and drills, by a little planning, can be made to break into exact time of the song, thereby working up a fine climax. Also, a good fanfare or a drum solo here and there will take the place of a modulation and we can go directly into a new formation all set to the new music. We have found that a collection of march trios are more satisfactory than full marches because the audience is more familiar with the tunes. Also they are of longer duration and are easier to connect up with the drills that are being used. A little special arranging pays good dividends

(Continued on Page 34)

# How Professional Sax' Men Practice

By Horace Butterworth, Jr.

Now in charge of orchestras and bands in the Washington, D. C., schools, Mr. Butterworth has been a phonograph and radio artist for fifteen years. His professional experience also includes playing and directing in fashionable resorts of Europe and Australia, as well as theatre and concert work in New York and Boston.

●WE WILL ASSUME that you have reached a stage of performance where you are able to participate in your school band or orchestra. From cover to cover, you have been through one of the nice fat saxophone books which go by the name "Method." Now you are wondering if you could become good enough to pick up a few jobs. In other words, you are beginning to want to really "go places and do things" on your chosen instrument.

First of all, look forward to some real solid work. If you were to go to one of the "crack" artist-teachers, like Johnston in New York or Jacobsen in Boston, he would refuse to accept you as a pupil unless you agreed to practice at least two hours, every day. But as we will see presently, you will not practice by the clock. You will have a certain routine to cover: days when things go well it may take an hour and a half, other days when the exercises are particularly difficult, or you develop "kinks in your fingers," it may take three hours.

In playing the saxophone we use five different parts of the body. These parts of the body and their functions in saxophone playing are: (1) the fingers, for execution; (2) the jaw, for vibrato; (3) the tongue, for articulation; (4) the eyes, for reading; and (5) the ears, for intonation. We leave out of consideration the muscles of the face forming the embouchure, as that development belongs to the elementary stages.

A principle of psychology says: "The mind can attend to but one thing at a time"; and as it is the mind which directs our playing, it would be foolish to try to develop mastery of five different skills at once. Each one of these parts of the body demands a specific type of development, which in turn requires a particular type of exercise material. In your practice rou-

tine, therefore, you will have five different kinds of exercises, each to be practiced with one particular end in view—the development of just one of the five necessary skills.

I use three practice routines of graded difficulty, each one requiring a month to complete. This also gives variety, and avoids having the pupil become tired of working everlastingly on the same things.

## PRACTICE ROUTINE No. 1

(1) EXECUTION: exercises for finger dexterity. H. Klose's "25 Daily Exercises for Saxophone," published by Carl Fischer. First week, first six pages daily; second week, next six pages, and so on. Disregard the phrasing: play an entire line legato in one breath, as if written under one long slur, then stop; next line same way, and so on, stopping at the end of each line. Set your metronome at a comfortable speed, one at which you can execute without fumbling. Repeat the exercise at the next higher speed. Use the chart of metronome speeds, published in a previous article, so that all the exercises, whether three, four, or six notes to a beat, are played at the same relative finger-speed.

(2) VIBRATO: exercises for loose jaw. Ben Vereecken's "16 Artistic Duets," published by Rubank, Inc. Eight pages daily each week. Practice the lower lines only: unless you have had fine teaching in your vibrato studies you will be sure to tighten the jaw muscles on the higher tones, so avoid them until you have mastered a perfectly relaxed jaw movement. Two vibrations to a quarter-note.

(3) STACCATO: exercises for rapid tonguing. Merle Johnston's "36 Staccato Exercises for Daily Practice," published by Merle Johnston, New York City. Set an easy metronome speed: relaxed fingers, relaxed jaw, firm em-

(Continued on Page 37)

# Sousa Had RHYTHM

By W. F. Ludwig

AND SO John Philip Sousa became the March King. It was not a self-acclaimed title, but one justly bestowed upon him by a critical and, at that time, skeptical public.

Millions of words have been written about John Philip Sousa and his famous band, his ability as a musician, as a conductor, and a gentleman. But what is it that made him famous as the March King?

The fine qualities of Sousa and his great band that you have heard and read about have existed in other bands and other bandmasters. For example, Patrick Gilmore, a pioneer in that field, and later, Thomas Preston Brook of Chicago Marine Band fame, or Ellis Brooks, Al Reeves, Victor Herbert—to say nothing of many in that field today, all composers and fine musicians. But they did not become the March King!

What is it that Sousa had that the others did not have? I have put this question to many of my bandmaster acquaintances, and their answers have varied. But one of them said, "Because Sousa had perfect drum parts." I added, "And he insisted upon the proper interpretation of them." This, I believe, proved a very great factor in the ultimate success of John Philip Sousa.

His perfect drum parts and his interpretation of drum rhythm—check them for yourself. Compare the drum part of a Sousa march—"Semper Fidelis," "Thunderer," "Stars and Stripes," or any of that caliber, with other marches, including European or American compositions, and you will find the drum parts surprisingly different to the rest of the score; in fact, so different that very often a drummer could play the drum part of one march, and it would suit another just as well.

In my career as a drummer, I have found the drum parts of most marches wanting. The nearest to the Sousa marches are those of T. P. Brook, Ellis Brooks, Fred Weldon, and Al

Reeves. Many arrangers do not know how to write a drum part, and composers do not seem to be sufficiently interested to check the drum part as earnestly as they do any other part.

Sousa was not a drummer, but his boyhood friend, Frank S. Lusby, was an expert rudimental drummer. Together they composed drum and bugle corps marches, embedding early in the March King the spirit of martial music. This early influence became deep-rooted. It carried throughout his entire life, and is present in every composition.

Sousa was born in Washington, D. C., in 1854, and enlisted in the Marine Band as an apprentice musician in 1868. His drummer friend, Frank S. Lusby, enlisted in 1861. This pair composed for the drum and bugle corps an instructor for trumpet and drum, published in 1886, now out of print. On the title page Sousa gave credit to Frank S. Lusby for his assistance in compiling this instructor.

This book is based on the rudiments of drumming, and contains elementary instructions in the rudiments of drumming and a number of drum and bugle marches. One of these is "With Steady Step," the trio of which is the same as the drum and bugle parts of the now famous "Semper Fidelis." Since the drum part is unchanged, it is safe to say that Frank S. Lusby wrote the drum part and probably many of the drum parts to other Sousa marches that followed, for they are all strictly rudimental, as a military march should be, in order to bring out the strong rhythmic impulses of a fine spirited march.

Sousa understood rudimental drumming, and his career and fame were built upon the interpretation of his fine marches. It has often been said that no band can play a march like Sousa's band plays a Sousa march.

There has been an unbroken chain of rudimental drummers in the Sousa band. To maintain that standard set by Sousa and Frank Lusby, Samuel



Here is a picture of the beloved "March King" which you will want to clip for your music scrap book. Though we seldom saw him in such an informal pose and attired in civilian clothes, we find him to be the same kindly person. It is especially fitting that we print his picture now, for we will all be attending services in commemoration of his birthday, November 6.



Johnson, Lusby's pupil, joined the Marine Band in 1885 and served 26 years. Lusby served 28 years. William Giacchetti, a fine rudimental drummer of the same school, joined the band in 1866 and retired in 1898 after 32 years in the service, 11 years of which were served in the Marine Band. Then followed Harry G. Sims, another excellent rudimental drummer, who served in this band for 30 years. William D. Kieffer enlisted in 1915 and retired this year after 20 years of service as a rudimental drummer. His successor is Charles Owen, a pupil of Kieffer, who will, undoubtedly, carry on the tradition and standards set by Sousa and Lusby.

The rudimental drumming tradition was carried on in Sousa's Band by Tom Mills, an expert. He was followed by Chris Chapman, Frank Snow, Francis Haynes, and George Carey. Sousa said that Tom Mills was the finest drummer he had ever had in the band.

The militaristic atmosphere was a part of Sousa's early training and environment, and he understood and carried out the martial music and strong rhythmic impulses of the military marches. Modern composers, like organizers of bands, seem to be so engrossed with melody and harmony that rhythm is often sadly neglected. Of course, this is a serious mistake.

The usual procedure is to carefully select the first chair man, and then turn the job over to a booking manager. The drummers, not being considered first chair men, are often left to the very last, and then are only too often selected because of their equipment rather than their ability. About 40 years ago the first question asked by a booking man was, "Have you bells?" Not, "Do you play bells?" Or, "How well do you play bells?" Later, about 30 years ago, a similar question was the vogue, "Have you tympani?" Today, I suppose the question is, "Do you play jazz?"

In contrast to this, I remember an experience that happened at the time Tom Mills of Chicago left the Chicago Marine Band in 1900. T. P. Brook was the conductor. Tom left to join Sousa, which made an opening in the Brook band, and by some good fortune someone recommended me for the job. Tom Brook, a composer of fine marches himself, asked me to call on him at his office. He placed the drum part of his "March of the First" on his desk and asked me to play it. There, on the top of the desk, I pounded out enough of it to satisfy him that I might be given a trial. I was with that band for four years, a

youngster at the time, but I had triumphed over some of the old-timers because of my rudimental interpretation of that march on the top of the desk. Tom Brook was not a drummer, but Tom Mills had been in his band, and he wanted that type of drumming.

The rudiments of drumming are the elementary principles, and, in fact, the equivalent of the scale that drummers must know. These come first, not jazz. The drummer who starts with jazz puts himself into a rut in which he will probably remain. Jazz has no place in the concert band. A rudimental drummer will play a poorly arranged drum part better than it is written, because he will use rudiments even though they are not so indicated, and he will play a correctly arranged drum part as it should be played. On the other hand, the jazz drummer will pay no attention to a good drum part or a poor drum part. He creates his own and thinks he can do it better than the man who composed the march. Moreover, he is confident that he knows more about it than the di-

rector of the band or any of his colleagues in the band.

Is it any wonder that there is always a turmoil in a school band, where each has his own conception about drum rhythm? In the school band you will have jazz drummers, unless you guide them as you do other instrumentalists. See that they have the proper instruction books and check on their use of them. Encourage rudimental drumming contests. We will be glad to send you the 13 rudiments and contest rules free.

You can have Sousa drummers in your band if you train them rudimentally. The MOELLER METHOD, also the LUDWIG DRUM AND BUGLE MANUAL, is based on the drum rudiments, the same as in the Sousa book. Better drums and better drummers make better bands. Play up your marches. Play them in the tempo in which they are written, not to exceed 128 to 132, not 155, as some do to cover up. You will be detected just the same. Speed is not a smoke screen for blue notes and bad rhythm.

## How Many Can You Answer?

### ●"DRUMMERS, 'TENSUN!"

How much do you really know about drumming? Do you play scientifically, or "naturally?" Have you studied the basic fundamentals of the technique used by the famous drummers? Do you know the secret of Sousa's success as the "March King?" If you can answer correctly the questions given below, you may confidently face the audience as an artist. If you cannot, be on the lookout for a coming issue of The SCHOOL MUSICIAN, and read an article which will tell you all the answers, and give you besides a great deal of worthwhile information about that very important instrument, the drum.

1. What is the most important general characteristic of a successful drummer?
2. What characteristic of the drummer makes him important to the director?
3. What detail is next in line of importance?
4. What details of rhythm should a drummer watch carefully?
5. What next important execution should the drummer strive to achieve daily?
6. No matter how well you

roll, how should the roll be started and ended?

7. What is the correct method of practicing the roll?
8. What is the scientific principle necessary to the correct holding of a drum stick?
9. Do you know how to hold the left stick correctly?
10. Do you know how to hold the right stick correctly?
11. What are the chief reasons for holding the right stick as explained?
12. What is the proper use of the full stroke?
13. Why should you practice the roll starting with the left hand?
14. When should you start the roll with the right hand?
15. What is the most satisfactory method of starting and ending the roll?
16. What is the difference between close and open execution?
17. What famous beat was used in the finish of Sousa marches?
18. Can you explain its execution?
19. Why is it important?
20. Is the five stroke roll with a flam attack used in six-eight marches?

# The Tone is the Thing, the TONE

● **THE ART OF** clarinet playing consists of four phases. They are tone, execution, phrasing, and expression. In each some degree of proficiency must be developed before it is possible to play even the most simple of melodies and exercises. This applies to other instruments as well as to the clarinet, but we clarinet players are the salt of the earth (long pause here to allow tumultuous applause to subside), and we cannot be annoyed with that which affects the playing of other instruments, can we? They are of secondary importance, (more applause—I hope) at least as far as we are concerned.

It may well be claimed also that the classifications just mentioned were given in the order of their importance. Tone is first, because no one cares to hear a performer play unless his tone is of sufficiently good quality to be at least pleasing, no matter what his other qualifications may be.

Surely execution is second in importance, for regardless of how sweet and limpid the tone may be, nothing at all can be played until a certain amount of execution has been acquired.

Phrasing is next in order because a tone must be produced and some execution acquired before an attempt may be made to phrase nicely, to develop that quality of continuity in playing that weaves a series of musical ideas into a complete composition.

Despite the fact that many musical authorities greatly stress the importance of expression, it may logically be considered the least important of the four phases of clarinet playing. The artistic application of expression to a musical composition depends upon phrasing to such an extent that it does not seem unreasonable to say that phrasing is the foundation of expression. The latter is built upon the former much as the roof is built upon a house. In other words, the construction of a musical edifice must have progressed far before it is advisable to build a roof of expression over it.

Then, too, in learning to play any musical instrument it is surely the

## An Article on the CLARINET

• • •

By Melville J. Webster  
Noted Instructor, Elkhart, Indiana

best procedure to learn the easiest things first, just as we would with any other study. Without doubt the most difficult phase of clarinet playing is expression, so, of course, it should be learned last.

As the entire art of clarinet playing may be divided into four phases so may each phase be divided in turn. A thorough discussion might easily completely fill several magazines like this copy of *THE SCHOOL MUSICIAN*. Obviously, it will be necessary to confine the present discussion to but one phase. It shall be the first of the four:



### Producing Tone

Three factors are of equal importance in the production of a really good quality tone on the clarinet. In the order in which they must be considered they are forming the embouchure, breathing, and making the attack.

It is assumed that most of the clarinetists who read this magazine are experienced enough to have at least a vague knowledge of how to form the embouchure. The upper teeth are to be placed on the mouthpiece, the lower lip drawn in slightly over the lower teeth and the mouthpiece placed between them with the reed down, of course. But just how far to put the mouthpiece into the mouth does not seem clear to many. Worse yet, it cannot be explained for it all depends upon the facing or lay of the mouthpiece being used.

Short facings give better results if placed quite far in the mouth, while of long facings the reverse is true. This is sort of a general rule and the application of it is modified somewhat by the opening of the facing at the extreme tip. The tip opening has not as much effect on the position of the embouchure as the length of the lay, however. An experiment may be made that will help determine the correct position for the teeth and lips on a mouthpiece of any facing.

The mouthpiece and reed are to be put in the mouth as far as possible without losing control of the lowermost tones of the clarinet. When these tones squeak or jump to higher tones the mouthpiece is in the mouth too far for that particular lay. It must be withdrawn barely enough to permit the low notes to sound with solid tone although it need not be of especially good quality. This will be the right position for the lips and teeth.

A certain amount of pressure with the lower lip is advisable though care should be taken not to use too much. To acquire the right amount of pressure apply just enough—and no more—to bring the higher tones of the second register with some power and in



good tune. With the teeth and lips in the position described, and the pressure applied as recommended, the entire range of the clarinet will be under control with the least possible amount of effort. Continuous playing with such an embouchure will also round out and improve the quality of the tone.

An embouchure, developed in the manner described, facilitates quick response from the clarinet and enables the performer to play in great comfort. He may then concentrate upon interpretation. Tone is under discussion, however, and the embouchure alone will not guarantee one of a good tone. It must be remembered that

#### Correct Breathing is Necessary

Many seem to think that breathing is a natural function, and because it is we all do it correctly without conscious effort and therefore need not study it. Perhaps it is unnecessary to devote a great deal of time to it, as far as study is concerned, but we surely must learn to breathe properly and contract the habit of doing so continuously.

There is room for doubt that the average person breathes right, even for the good of general health. In playing a musical instrument the matter of correct breathing is of vital consequence. The attack starts a musical tone, the embouchure contributes immeasurably to the control of it, but the breath prolongs it the desired length of time so that many notes may follow one another in forming a complete phrase. The breath also coordinates with the embouchure in controlling the quality of tone produced. Each depends upon the other to a certain extent. They must work together.

To acquire tone of a quality that will excite much favorable comment it is essential that one breathe deeply. It is possible to breathe too deeply, however. The breath is to be taken as full only as may be taken with comfort. The sensation should be as though the stomach as well as the lungs were filled with air. Of course, air cannot be taken into the stomach. We merely extend the diaphragm. Just the same it feels that way and that is as it should be.

After the attack is made and the tone started, the breath flows past the reed and through the mouthpiece with a constant reserve of pressure. To play a tone or a series of tones of the same volume, the pressure should be absolutely uniform. An increase or decrease in volume may be accompanied by a slight corresponding increase or decrease of pressure but never with a variation in the speed with which the breath passes through

the mouthpiece. It is almost impossible to explain this without a demonstration, but it is hoped the explanation, only, will be sufficient.

Correct breathing may be practiced just as anything else one learns to do on a musical instrument. Every clarinetist knows that sustaining tones is good practice but playing extended scales in uniform volume is of equal, if not greater value. To derive the utmost benefit from this sort of practice the scales should be played entirely legato. Playing them thus makes it easier to distinguish slight differences in volume and tone coloring. It also brings to light clearly all discrepancies in the independent or coordinated action of the fingers.

It has been recommended that extended scale studies be played in uniform volume. This is not to be construed as meaning each time they are played. It is intended to convey the idea that it is better to avoid the crescendo and decrescendo. The volume should be changed each time scales are played, but for the specific purpose of developing the habit of breathing properly the regime described is surely best.

In most instruction books may be found under the heading "Mechanism Exercises" another form of study that may well be used for breathing practice. With both scales and mechanism exercises it is advantageous to play as many notes with one breath as possible.

The acquisition of perfect—or nearly perfect—control of the breathing brings several good results. It tends decidedly to improve the quality of tone. It is a bit difficult to understand just why it does so, but it does. It also enables the performer to play extended phrases and figures of music without awkward pauses for inhalation. As the development of breath control progresses the player's power of endurance increases and he finds himself able to play for long periods of time without fatigue. The longer he can play without tiring, the better it is, for all clarinetists are called upon to play with little rest for long periods.

To produce tone on the clarinet, we find it necessary to form the embouchure and take a deep breath. Still the cycle of necessary moves is not complete. There remains the matter of how one may best proceed to make the right attack.

#### The Right Attack

It is quite common to hear clarinetists and other wind instrumentalists refer to the attack as the tongue "stroke." It is rather a mystery why we refer to a stroke as the impetus

we give with the tongue to the beginning of a tone. It is not a stroke but the very reverse; a recoil or drawing back of the tongue, which in the case of the clarinet, suddenly releases the breath pressure against the reed and the tip or end of the mouthpiece. The action of the tongue starts the vibration of the reed and the breath causes it to continue vibrating the desired length of time. The tongue passes rapidly back and forth in the mouth when lengthy passages of detached notes are played. Perhaps it is because of this that the custom has grown of referring to the action as strokes.

When placed against the reed and mouthpiece, the tongue acts merely as a valve, regulating the time intervals at which notes are to be sounded and giving a pleasing start to each individual note. Withdrawing the tongue furnishes the right impulse for starting the tone but it must not be used for stopping it. Putting the tongue against the reed to stop a tone adds an unpleasant "cluck" that is surely not desirable.

The manner in which the tongue is placed against the reed controls the effect that will be produced when it is suddenly drawn back. As far as possible it is desirable to eliminate any sound preliminary to the beginning of the tone that may result from the drawing back of the tongue. An unpleasant sound will immediately precede the tone if the manner of making the attack is not carefully studied and practiced.

The sound of the tongue leaving the reed can scarcely be eliminated entirely. Perhaps it is better that it cannot be, for some of the peculiarities of tone, attack, legato, etc., noticeable in the various wind instruments constitute individual charm. Who would change the odd little break (or call it what you may) that occurs in the case of the bassoon when certain intervals are played legato? Who would suppress the peculiar pinging sound of the French horn when higher tones are struck with force? Who would eliminate the "skatch" of the bows on strings when the violins, and others of the same family, in unison make a forte attack of a tone? When not carried to the extreme these individual characteristics of orchestral instruments by no means detract from the pleasure of hearing them well played, but on the contrary add a little dash of piquancy that augments it. It helps identify the voice of each instrument.

Let us presume that a clear, decisive stroke—oops, there goes that misnomer again—is desirable when at-

(Continued on Page 38)



# The Romantic Story of the B O W

By Lawrence Sardoni, Grand Junction, Colorado

Illustrations by Cecilia Cardman



●IT HAS BEEN SAID, and truthfully, that the History of the Violin is also the Story of the Bow. Without the bow, the violin could not exist as the "King of Instruments." Imagine what an inferior thing a "fiddle" played with a plectrum would be. Without this magic wand of wood and horse-hair, it could not give utterance to those beautiful cantabile tones that sing their way straight into the human heart. There would be no hurrying, limpid tones of the slurred legato passages, no sweeping stroke of the grand détaché. The soul of the violin would have ceased to exist.

If the progressive history of the violin is difficult to trace, that of the bow is doubly so. The reason is not hard to find. All we have to depend upon, as we try to follow back through those dim far off years, are the paintings and carvings that have been handed down to our day.

If in the art works of today artists do not always pay much attention to, what may appear to them, such a small detail as the exact shape of a bow, or how it is held, one can hardly expect the artists of centuries ago to be more accurate. Yet, as I have said before, it is upon these works of art that we must depend.

Not long ago, the parent of one of my pupils desired to have the child's picture taken with her violin. Having a photo of a former student that showed a very good position, I lent it so that the photographer might use it as a copy. When the proof was shown me, I noticed at once that he had placed the bow in the child's hand in a reversed position. Thus, regardless of the fact that he had a correct model to pose from, he failed to notice the given position of the bow. When his attention was called to this, he was quite indignant that so trifling a thing should be objected to. I simply mention this as a case in point.

How, where or by whom the bow was invented, can be determined only when the origin of the first bowed instrument has been fully established. It is very probable that the Orientals

were the first to use the bow, if we may judge from the primitive form shown in Figure 1, which is still used among them at the present time.

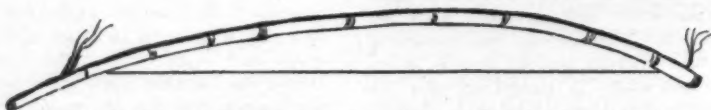


Figure 1—Bow used with the Ravanastron. (Ancient and Modern India.)



Figure 2—Bow from the Eighth Century, from Herbe's "Costums Francias."



Figure 3—Bow of the Ninth Century, from a MS. of St. Blasius.



Figure 4—Bow from the Tenth Century, from the "Cotton" MS.



Figure 5—Bow of the Eleventh Century, from an enamelled plate, dug up at Soissons.



Figure 6—Bow of the Twelfth Century, from a MS. in the Bodleian Library.

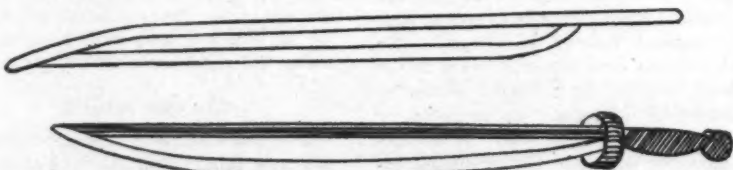


Figure 7—Bows of the Thirteenth Century.

A—from a sculpture in the Cathedral at Rouen.

B—from a painting by Cimabue, in the gallery of the Pitti Palace at Florence.

As to when the word "Bow," or "Archet" was first used, is still an open question. It would seem to be a direct translation of the Latin "Arcus," but that by no means answers the question.

The illustrations shown here of the bow, this "motive power" of the violin, represent bows taken from the most reliable sources, from the Eighth Century to the year 1835. You will notice at once the similarity which exists between them, all down to the Eighteenth Century. Also, the close resemblance of most of them to the primitive bow shown in Figure 1.

The conclusion then seems to be one of two things, either all the representations of bows that have come down to us are unreliable, or the bows, instead of developing side by side with the violin, remained in primitive forms till a comparatively recent date. Let us compare the other illustrations. Figures 2 and 4 are probably fairly correct copies of bows used by the lower classes. Figure 3 is without doubt a faithful reproduction, as it is from the MS. of a priest, being copied from the work of another priest. It will be noticed that this bow shows a very good form. Figure 5 is probably copied from a bow that existed at the time. Figure 6 is probably a good likeness of the viol bow. Figures 7 are thought by critics to be faithful copies. Both bows in Figure 8 seem to be a step backward rather than improvements. These in Figure 9 are of interest as showing A, a violin bow, and B, a trumpet marine (double-bass) bow of this period. Both are considered to be actual copies. These are undoubtedly trustworthy copies. These in Figure 11 are faithful copies taken from existing bows by reliable authors.

By this time it was found necessary to adjust the tightness of the hair. How this was done may be seen by the piece of notched metal on top of the stick, just above the frog, or nut. Also, the metal band attached to the movable frog, which could be moved from one notch to the other, and the tension regulated at will.

Now we come to the Eighteenth Century, the time that Lulli, Corelli and Vivaldi were demonstrating that the "little violin" really was the "King" of instruments. These fathers of the modern school of violin playing, demanded a bow that would enable them to produce the effects desired.

It was at this period that Tourte, the elder, is said to have invented the frog, worked by a screw, on the same principle as we have it today. His bows were a great improvement over

all other existing forms. They were made of lighter wood, were better proportioned, better balanced and beautifully fluted; the points were generally long and turned upward which gave his bows a very fine and graceful appearance.

It was Tourte's youngest son, Francois, who became the greatest bow-maker of his day, and who gave the bow its modern form. His name on a bow, was like the name Stradivarius connected with a violin, a guarantee

(Continued on Page 29)



Figure 8—Bows from the Fourteenth Century.  
A—from a MS. by De Coussemaker.  
B—from a painting by Barnabas de Modena.

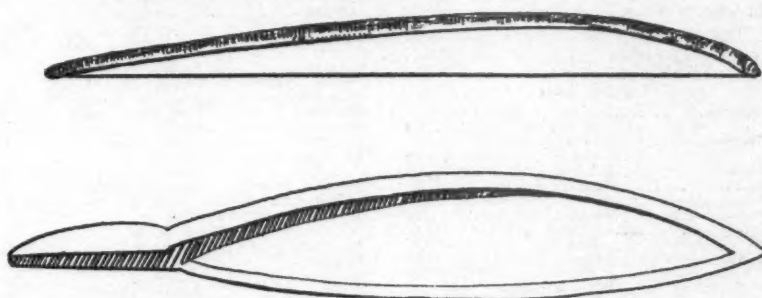


Figure 9—Bows from the Fifteenth Century.  
A—from a painting by Raphael in the Vatican.  
B—from a MS. in the Monastery of St. Godehard, Hildesheim.

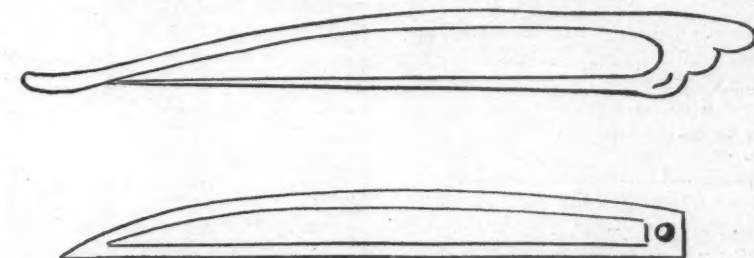


Figure 10—Bows of the Sixteenth Century.  
A—from Raphael's famous painting "St. Cecilia" at Bologna.  
B—from a book on "Instrumental Music," illustrated, by M. Agricola.

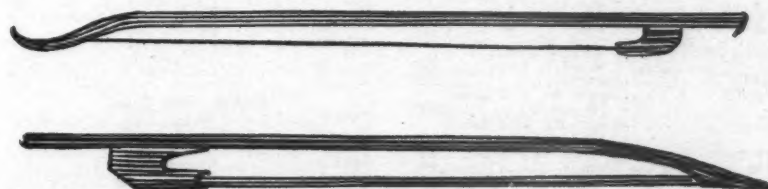


Figure 11—Bows from the Seventeenth Century.  
A and B are taken from an instruction book for the Viola da Gamba, published in 1667.

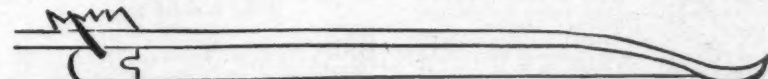


Figure 12—Bow also of the Seventeenth Century, and an authentic copy.

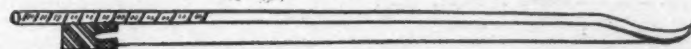


Figure 13—Bow by Tourte, the elder, (with screw and movable frog).

# SOLOS

## For 1936 National and State Contests

SOLO PLAYERS who wish to prepare for the 1936 National Contests may select music from the accompanying list, compiled by the Contest Committees of the National School Band and Orchestra Associations in cooperation with the Contests and Festivals Committee of the Music Educators' National Conference.

It is hoped that the compilation will be found helpful, not only in connection with the preparation of students for the national contests, but as an aid to local, District and State Contest committees, and also to students and teachers generally, who are interested in solo playing.

The ensemble list will be published in the November issue.

### Flute Solos

Anderaen	Ballade et Danse des Sylphs Op. 5.....Im
Anderaen	Deuxieme Solo de Concert Op. 61.....Im
Anderaen	Scherzino Op. 55 No. 6.....Im
Agreves	Impromptu.....Im
Aubert	Air (Barrere Arr.).....GS
Aubert	Romance Op. 2.....EV
Bach	Polonaise and Badinage.....CF or EV
Boehm	Andante Op. 27 No. 5.....CB or EV
Boulangier	D'un Matin de Printemps.....EV
Breville	Un Flute Dans les Verges.....EV
Briccialdi	The Wind Op. 119.....CF or CB
Chaminade	Concertino.....BHB or EV
Chopin	Nocturne Op. 15 No. 1.....CB
Couperin	La Precieuse.....CB or CF
Demare	La Tourterelle.....CB or CF
Debussy	First Arabesque.....EV
Debussy	Second Arabesque.....EV
Demmerseman	La Tremelo.....Im
Demmerseman	Sixth Solo.....Im
Donjon	Rossignolet (The Nightingale).....CF
Doppler	Chanson d'Amour (Pleasures of Pan Album No. 3).....CB
Doppler	Hungarian Pastorale.....CF
Doppler	Fantasia Andante and Finale (Pleasures of Pan Album No. 3).....CB
Doppler	Nocturne Op. 17.....CB
Faure	Andantino (Barrere Arr.).....GS
Francoeur	Siciliano and Rigaudon.....CF
German	Pastorale Dance.....CB
Godard	Allegretto.....CF
Godard	Valse Op. 116 No. 3.....CF or CB
Gounod	Ballet Music from "Faust" Adagio, Valse Lento, Helen's Dance, Maiden's Entry.....CB
Griffes	Poems.....GS
Handel	Sonata No. 3 G Minor (B and H).....AMP
Handel	Sonata No. 17 A Minor (B and H).....AMP
Hartmann	Weber's Last Waltz.....CF
Hue	Fantasia.....EV
Hue	Serenade.....CF or CB
Kochler	The Butterfly Op. 34 No. 4.....CF or CB
Krantz	Serenade (Pleasures of Pan Album No. 3).....CB
Leclair	Gigue (Barrere Arr.).....GS
Lieurance	Sioux Indian Fantasy.....Im
Maganini	Phantasy Japonaise, No. 1.....CF
Mazellier	Divertissement Pastorale.....Im
Molique	Andante in F Op. 69.....CF or CB
Mondenville	Tambourin (Barrere Arr.).....GS
Mozart	Concerto D Major.....CB

Mozart	Concerto G Major.....CB
Pessard	Andalous (Pleasures of Pan Album No. 1).....CB or CF
Pessard	Bolero.....CF
Ravel	Pavanne.....EV
St. Saens	Pavanne (Barrere Arr.).....GS
Scott	Scotch Pastorale.....CF
Terschak	La Babillard Op. 23 (Pleasures of Pan Album No. 2).....CB or CF
Terschak	Melancolie Hongroise.....CB
Tourneaux	Melodie No. 3 from Suite.....Im
Wetzer	By the Brook Op. 33.....CF or CB
Wormser	Madrigal (Barrere Arr.).....GS

### Piccolo Solos

Bohm	The Bee.....CF or CB
Bonnisseau	Break of Morn in the Forest.....BHB
Demare	The Turtle Dove (La Tourterelle).....CF or CB
Demare	Le Rossignol De L'Opera.....BHB
Demare	The Wren.....BHB or CB
Demare	Cleopatra Polka.....BHB or CF
August Damm	Through the Air.....CF
Filipovsky	Chant de Rossignol.....CF
Kochler	Nightingale Polka.....CB
Occa	Kinlock o'Kinlock.....CB
Le Thiere	Sylvia Scherzo.....CF
Le Thiere	L'Oiseau de Bois.....BHB or CB
Jewell Collection	(Eleven Numbers).....CB

Note: All selections above are for C Piccolo with piano accompaniment.

### Oboe Solos

Bertain	Serenade.....Im
Boiaeffre	Prelude Pastorale.....Im
Busser	Asturias.....Im
Dallier	Fantasia Caprice.....Im
Des Landres	Introduction and Polonaise.....Im
Godard	Legende Pastorale.....Im
Godard	Serenade to Mabel.....EV
Godard	Highlander's March.....Im
Grandval	Concerto Op. 7 (diff.).....Im
Groves	Sarabande and Allegro.....Im
Guilhaud	Concertino No. 4.....Im
Handel	Sonata No. 1 (B. Leuget).....EV
Handel	Sonata No. 2 (B. Leuget).....EV
Handel	Concerto G Minor.....Im
Haydn	Concerto.....Im
Labate	Pastorale.....CF
Labate	Tarantella.....CF
Labate	Villanelle.....CF
Lauridikus	Suite.....Im
Lefebvre	Deux Pieces Op. 109.....EV
Lenoir	Musette.....Im
Mozart	Concerto in E.....AMP
Paladilhe	Solo (Paris 1898).....Im
Ratz	Cinq pieces pour Hautbois et Piano (Lemoine edition, Paris).....EV
Reitz	Concerto with Orchestra.....Im
St. Saens	Sonata.....EV
Soler	Souvenir de Madrid Op. 13.....Im
St. Verronst	Third Solo de Concert.....Im
St. Verronst	Fourth Concert.....Im
Tcherepin	Piece Calme (Pastorale).....GS
Vogt	Concertino 1.....Im
Vogt	Fourth Concertino.....Im

### English Horn Solos

Chopin	Nocturne Op. 9 No. 2.....CB
Couperin	Larghetto (Arr. Setaccioli).....Ric
Gaubert	Romance in F.....CF
Godard	Berceuse from Jocelyn.....CB
Koschat	Forsaken.....CF
Lemare	Andantino.....CF
Mouquet	Rhapsodie Op. 26.....EV
Ponce	Estrellita.....CF
Ravel	Piece en forme de Habanera.....EV

### B-Flat Clarinet Solos

Busser	Aragonne.....Im
Clifton	Interlude.....CF
Clifton	Humoresque.....CF
Delmas	Fantasia Italiana.....Im
Gaubert	Romance.....Im
German	Song without Words.....CB
Gliere	Valse Triste (Ed. Jurgenson, Leipzig).....Im

Groves	Lamento et Tarantelle.....EV
Hill	Sonata.....GS
Lefebvre	Fantasia Caprice.....Im
Mozart	Concerto Op. 107.....CB
Mozart	Minnet Divertimento No. 17 (Arr. Langenus).....EMP
Pierne (Grises)	Canzonetta.....CB
St. Saens	Sonata in E Op. 107.....EV
Spohr	Concerto No. 1 Op. 46.....CB
Stark	Canzone Op. 41.....CB
Stark	Concerto.....Im
Thornton	Une Piense Lointain.....CB
Weber	Concertino Op. 26.....CB, CF or BHB
Weber	Fantasia and Rondo Op. 34.....CF
Weber	First Concerto Op. 73.....CB or AMP
Tcherepin	Piece Inasouiente (A Carefree Tune).....GS

\*The Clifton Interlude and Intermezzo are contained in "Le Roy's Eight Classic and Modern Pieces."

### E-Flat Clarinet Solos

Beethoven	Romance in F.....CF
Durand	Valse in E.....CF or CB
Round	Scenes that Are Brightest.....CF
Weber	Fantasia and Rondo Op. 84.....CF

(Also solos from Bb list by transposing accompaniment.)

### Alto Clarinet Solos

Brepsant	Fantasia in C Major.....Im
Holmes	Tyrolean Fantasy.....CF
Mendelssohn	Song Without Words.....CB
Mendelssohn	Romance Sans Paroles.....CF
Mozart	Adagio from Concerto Op. 107.....CB

(And solos selected from Alto Saxophone list, keeping in mind the difference in practical range and technique of the two instruments.)

(Also solo list for Bb clarinet by transposing accompaniment.)

### Bass Clarinet Solos

Bensch	Elegie Op. 15.....Im
Hartmann	Longing for Home.....CF
Holmes	Tyrolean Fantasy.....CF
Macbeth	Forget Me Not.....CB
Offenbach	La Musette.....CB
Pillevestre	First Offertoire.....Im

(And solos selected from tenor saxophone or Bb clarinet list, keeping in mind the difference in practical range and technique of the two instruments.)

### Bassoon Solos

Abbate	Scherzino.....Im
Bach	Aria.....EV
Bourdeau	Primier Solo.....Im
Busser	Recitative et Theme Varie.....Im
Chapuis	Fantasia Concertante.....EV
Elgar	Romance in D Minor Op. 68 (diff.).....HWG
Flament	Concertstück.....Im
Gottwald	Fantasia Heroique.....Im
Hassler	Concert fur Fagott Op. 14.....Im
Haydn-Millars	Adagio and Rondo, No. 80 Journal.....By
Hurlstone	Sonata (Avonson ed.).....Im
Jancourt	Reverie.....Im
Kinkel	Concertino.....Im
Klughart	Romance.....Im
Lvovsky	Uno ist so Kannibalsch Wohl Op. 7.....CB
Mazellier	Prelude et Dance (diff.).....Im
Moquet	Ballade.....Im
Mozart	Concerto in Bb Op. 90.....AMP
Pierne	Prelude de Concert.....EV
St. Saens	Sonata.....EV
Schreck	Sonata in E major.....AMP
Schubert	Margaret and Morning Song.....BHB
Sutliff-James	The Ploughboy.....BHB
Tcherepin	Variations Simples.....GS
Weber	Concerto in F major.....Im
Weber	Hungarian Fantasia Op. 85.....CB
Weissendorff	Theme with Variations and Tempo de Polonaise.....Im
Weissenborn	Scherzo and Ballade.....Im
Weissenborn	Capriccioso Op. 14.....Im
Wichtl	Concerto.....Im



## Saxophone Solos

Barthelemy	Serenade Coquette.....Ric
Beethoven	Adagio and Allegro from Sonatas.....Im
Beethoven	Pathetique.....Im
Beethoven	Scherzo from Sonata Pastorale.....Im
Chenette	Valse Joliet.....CF
Chopin	Nocturne Op. 9.....CF
Chopin	Nocturne Op. 33.....CF
Clark	Fontana Valse Caprice.....CF
Debussy	Rhapsodie.....EV
d'Indy	Choral Varie Op. 55.....EV
Doerr	Valse Brillante.....RM
Drdla-Weidoff	Souvenir.....RM
Drdla-Weidoff	Souvenir (Tenor).....CB
Durand	Valse in E.....CF
Gounod	Dio Possente.....CB
Gurewich	Emily Valse Fantasia.....CF
Gurewich	Capriccioso.....GS
Gurewich	Concerto in E minor.....Ru
Gurewich	Fantasy in F minor.....Ric
Kreisler-Gurewich	Caprice Viennois.....CF
Kreisler-Gurewich	Liebesfreud.....CF
Kreisler-Gurewich	Schon Rosmarin.....CF
Rehl	The Duchess.....Ru
Rehl	De Luxe.....Ru
Rehl	Nimble Fingers.....Ru
Ring-Hager	Dance Hongroise.....RM
Smith-Holmes	Believe Me, If All Those Endearing Young Charms.....CF
Weidoff	Velma.....RM
Weidoff	Estrellita.....RM
Weidoff	Erica.....RM
Weidoff	Dance Hongroise.....RM
Weidoff	Saxophone Fantasia.....RM

## Horn Solos

Atterburg	Concerto for Horn (diff.) Op. 28.....Im
Bach (G. Sling)	Arie.....Im
Beethoven	Adagio Pathetique.....Im
Finigaglia	Romanze.....Ric
Geist	Andante Pastorale.....Im
Glazounoff	Reverie.....Im
Godard	Berceuse from "Jocelyn".....CF
Goltermann	Andante from Cello Concerto.....Im
Gottwald	Barcarolle.....Im
Gottwald	L'Amile.....Im
Gottwald	Fantasia Heroique.....Im
Gounod	Berceuse.....CB
Mascagni	Siciliana.....CF
Mendelssohn	Suleiki.....Im
Mendelssohn	Nocturne (Midsummer Nights Dream).....CB or CF
Meyerbeer	Scene and Romance.....Im
Mozart	Aria from "Magic Flute" (Album No. 19).....CB
Mozart	Concerto for Horn D major.....Im
Mozart	Concerto in E♭ No. 3.....Im
Richter	Nocturne.....Im
St. Saens	Romanze, Op. 36.....EV
St. Saens	Morceau, Op. 34.....EV
Schumann	Adagio and Allegro.....BHB
Schumann	Abendlied.....CF or CB
Strauss	Les Adieux.....Im
Strauss	Concerto for Horn Op. 11.....AMP
Strauss	Wienlied.....Im
V. Vecchiotti	L'Addio.....Im
Vidal	Piece de Concert.....Im
Wagner	Walther's Prize Song.....CF
Weber	Concertino Op. 45.....Im
Wittman	Barcarolle.....CF

## Cornet Solos

Barat	Andante and Scherzo.....Im
Bellstedt	La Mandolinata.....Si
Bellstedt	Napoli.....Si
Bellstedt	The American Boy.....Si
Bellstedt	Carmen Fantasia.....Si
Bellstedt	The Student's Sweetheart.....Si
Bohme	Concerto Op. 18.....Im
Brandt	Koncertstuck F Minor.....Im
Clarke	Stars in a Velvety Sky.....CF
Clarke	Sounds from the Hudson.....CF
Clarke	Bride of the Waves.....CF
Clarke	Nereid.....CF
Clarke	Neptune's Court.....CF
Cords	Konzert-Fantasia (Schmidt Ed.).....CF
Delcroix	Concertino Op. 48.....Im
Delmas	Choral and Variations.....EV
Demare	L'Elegante.....CF
Du Bois	Fantasia.....Im
Gechl	Konzertstuck (Hawkes Ed.).....BHB
Goeyans	Haydn Concerto (Walpot Ed. Brussels).....Im
Goldman	Trump, Tramp, Tramp.....Im
Goldman	Aphrodite Caprice.....CF
Gottwald	Legende Heroique.....Im
Hartmann	Ocean View Waltz.....CF
Hayward	Anita (Valse Rubate) (new).....CF
Helm	Mein Thuringen.....CF
Kryl	Concert Valse "Josephine".....CF
Levy	Russian Fantasy.....CF
Liberati	Bells of the West.....CF

Llewellyn	Premier Polka.....Dix
Rimsky-Korsakov	Song of Lei from "Snow Maiden".....Im
Rogers	Volunteer.....CF
Rollinson	Sea Flower.....CF
Rollinson	Columbia Fantasia.....OD
Ropartz	Andante and Allegro B♭.....EV
Rossini	Infamatus.....CF
Short	Emmett's Lullaby.....CF
Simon	Willow Echoes.....Fill
Tschakowsky	Pauline's Romance from "Pique Dame".....Im
Vidal	Aria et Fanfare.....EV
Williams	Sequoia Polka.....CB

## Trombone Solos

Brooks	The Message.....CF
Hardy	The Grenadier.....CF
Harlow	The Wanderer.....CF
Hartman	Longing for Home.....CF
Kroepsch	Down in the Deep Cellar.....CF
Lozey	Corinthian Polka.....CF
Pryor	Blue Bells of Scotland.....CF
Pryor	Loves Enchantment.....CF
Pryor	The Patriot Polka.....CF
Pryor	Thoughts of Love.....CF
Simons	Atlantic Zephyrs.....CF
Simons	Volunteer.....CF
Simons	Polka Caprice.....CF
Smith	Castles in the Air.....CF
Smith	Fancy-Free.....Bar
Smith	Pipes o' Pan.....Bar
Smith	Old Kentucky Home.....Bar
Zimmerman	Aero Polka.....CF
Zimmerman	Autumn Dreams Valse.....CF
Zimmerman	Leona-Polka Brillante.....CF

## Baritone Solos

Arban	Fantasia Brillante.....CF
Boccalari	Fantasia de Concerto.....CF
Boos	The Charmer.....Dix
Clarke	Bride of the Waves.....CF
Clarke	Shores of the Mighty Pacific.....CF
Clarke	Sounds from the Hudson.....CF
Clarke	Stars in a Velvety Sky.....CF
Du Bois	Solo de Concert.....Im
Goldman	Trump, Tramp, Tramp.....CF
Grafé	Grand Concerto.....CB
Harlow	The Wanderer.....CF
Kroepsch	Down in the Deep Cellar.....CF
Kryl	King Carnival.....CF
Mantia	Auld Lang Syne.....Dix

## Mantia

Believe Me if All Those Endearing Young Charms.....Dix
Castles in the Air.....CF
Fancy-Free.....Bar
Old Kentucky Home.....Bar
Pipes of Pan.....Bar
Silver Threads Among the Gold.....Bar

(Note: The Arban Fantasia and the four Clarke numbers are available in treble clef only.)

## Tuba Solos

Barnhouse	Barbarossa (diff.) E♭ or B♭ (new).....Bar
Baseler	Happy Thought (E♭ pref. diff.).....CF
Bell	Nautical John.....CF
Brooks	The Message (diff.).....CF
Buchtel	King Mydas.....Fill
Catozzi	Beelzebub (E♭ pref. diff.).....CF
DeVillie	Atlas, Air Varie.....CF
DeVillie	Happy Be Thy Dreams (B♭).....CF
DeWitt	Pride of America.....CF
Fillmore	Deep Bass (B♭).....Fill
Harris	Tempesta.....CF
Hayes	Pomposo.....Fill
Holmes, Arr.	Emmett's Lullaby.....Ru
Jude	The Mighty Deep (E♭ or B♭).....CF
Kottau	Billy Blow Hard (E♭ or B♭).....CF
Kroepsch	Down in the Deep Cellar (diff.).....CF
Moyr	At Morn (Am Mor-gen).....BHB
Pandert	Concerto (E♭ pref. diff. (no piano).....CF
Ringleben	The Storm King.....CF
Rossini	Una Voca M'Ha Colpito from "L'Inganno Fortunato" (B♭ Bass) Treble clef.....By
Southwell	My Tuba Solo.....Sou

(Note: The Pandert Concerto is in the "Langley Tuba Method.")

## Xylophone Solos

Boos	The Charmer.....Dix
Chopin	Minute Waltz.....Dix
Clements	Blue Bells of Scotland (Air Varie).....CB
Durand	Valse No. 1.....Dix
Foster	Carnival of Venice.....CF
Gault	Margellan.....Dix
Gillet-Green	Loin de Bal.....Dix
*Green	Caprice in C Major.....Gre
*Green	Caprice in C minor.....Gre
*Green	Valse Brillante (Concert Waltz).....Gre

*Green	Spanish Waltz.....Gre
*Green	The Humming Bird (Valse Unique).....Gre
Haskell Horr.	Santa Lucia.....Ru
Herold	Zampa Overture.....Dix
Krueger	William Tell Fantasia.....CF
Llewellyn	Waltz You and I.....Dix
Stobbe	Waterfall Polka.....CF
Stobbe	Bohemian Girl Fantasia.....CF
Stobbe	Mocking Bird Fantasia.....CF
Thomas-Green	Raymond Overture.....Dix
Thomas-Green	Mignon Overture.....Dix
Weber-Green	L'Invitation A La Valse.....Dix
Zamecnik	Ole South.....SF

\*Available only from George Hamilton Green, 143 South Station, Yonkers, New York.

## Snare Drum Contest

The drum contest will consist of the following:  
The Long Roll, open and close.  
The Hand to Hand Flam, open and close.  
The Flam Accent.  
A beat of the player's own selection, and  
A separate, sight reading test.  
Solo of player's selection.  
(Total time for each contestant, 5 minutes.)

## Snare Drum Solos

The Ludwig Drum and Bugle Manual.....Lud
Page 49, drum solo.
Page 44, drum solo.
Page 37, "Wrecker's Daughter."
Page 25, "Ocean Wave."
The Ludwig Drum Corps Guide.....Lud
Page 54, drum solo.
Page 41, "No Mistake," drum solo.
Moeller.....Instructor of Snare Drumming.....Lud
Page 80, "Three Camps."
Page 88, "Slow March."
Page 89, "Downfall of Paris."
Edw. B. Straight.....Selections from "The American Drummer".....Char
Edw. B. Straight.....Etude No. 1 (new).....EBS
Edw. B. Straight.....Etude No. 2 (new).....EBS
Edw. B. Straight.....Legion Strut (new).....EBS
Edw. B. Straight.....Military Tattoo (new).....EBS

## String Instrument Solos

It is not required that contest pieces be selected from the following lists. The titles are suggestive only, as a guide to student and teacher in choosing from the good literature available.

## Violin Solos

Accolay	Concerto, No. 1.....CF
Bach	Air for the G String.....CF
Bach	Concerto in E (Allegro assai).....CF, GS, OD
Beethoven	Romanze in F, Op. 40.....CF
Beethoven	Romanze in G, Op. 50.....CF
Beethoven	Rondino on a Theme (Kreisler).....CF
Bohm	Legende, Op. 814, No. 7.....CF
Bruch	Concerto in G Minor (1st movement).....GS
Bruch	Concerto in G Minor (finale).....GS
Chopin	Nocturne, Op. 72 (Auer).....CF
Couperin	Chanson, Louis XIII (Kreisler).....CF
Dancila	Resignation, Op. 50.....CF
David	Andante, Scherzo and Capriccioso.....CF
David	Perpetual Motion Etude.....CF
De Beriot	Concerto, Op. 104, No. 9.....CF
De Beriot	Concerto, Op. 76, No. 7.....CF
De Beriot	Scene de Ballet, Op. 100.....CF or TP
Donaudt	Aria di Sti Antico.....Ric
Granados	Spanish Dance (Kreisler).....CF
Handel	Sonata No. IV in D Major.....CF
Hubay	Hejre Kati, Op. 85.....CF, GS or TP
Keler-Bela	Son of the Futza, Op. 34, No. 3.....CF
Kreisler	Liebesfreud.....CF
Kreisler	Rondino.....CF
Kreisler	Schon Rosmarin.....CF
Kreisler	Tambourine.....CF
Lalo	Symphonie Espagnole.....CF or GS
Massenet	Thais Meditation (Marsick).....Im
Mendelssohn	On Wings of Song (Archon).....CF
Mendelssohn	Concerto in E Minor.....CF or GS
Mlynarski	Mazurka.....BM
Monigny	Rigaudon.....GS
Moszkowski	Guitarre, Op. 45, No. 2.....CF
Mozart	Concerto in D Major.....CF or GS
Noelck	Mazurka Fantastique.....TP
Ortmann	Concertino, No. 1 in D.....CF

(Continued on Page 40)

# How to Play the TROMBONE

By John J. Horn, Director of Music, Coaldale Schools

Coaldale, Pa.

● THE TROMBONE IS an extremely free and easy-blowing instrument. This is not due to the straight tubing, although it has some effect, but rather due to the cylindrical bore as that of the trombone.

It is evident that the form of the air column is a large factor in the generating of tone-quality. It may be said that a slight modification of the cylindrical tube of the trombone will cause resistance giving off a less brilliant but more solid and far-reaching tone.

The trombone possesses a wide, playable range. Its high harmonics, if well played, are in good tune, but it is not for the beginner to attempt this high register until he has developed the tones in the low and middle registers.

In connection with the harmonics given in the previous article, it was stated that the seventh overtone of each harmonic series is flat. Except for the "A" flat on the first position, which cannot be played in tune, all others in this series can be had with good intonation. It rests with the performer to be able to hear the proper tone and use the correct position.

A good tone is one of the most essential points in trombone playing. The tone must be free from all roughness and should not sound pushed or forced. It is by learning to control the breath and action of the tongue that it is possible to develop a good, clear tone in the right pitch. Many students have spent a nice sum of money for lessons and have been instructed to use the tongue in anything but the right way.

The movement of the tongue is called the "attack" or stroke. There is only one movement of the tongue for all kinds of attacks, be it a whole-note played *pp*, or a quarter-note played *ff*. The soft, loud, short, or long attack requires the same motion of the tongue, and that movement is the quickest action possible. Every attack should be started instantly in order to emit the tone instantly and

have the proper quantity and quality to it. However, do not misconstrue my words for the tongue hasn't a thing to do with the softness or loudness of a tone, for after it has made its rapid

stroke it is out of the way and has served its purpose as far as that individual tone is concerned.

The only way to make a tone on the trombone is by the lip vibrations. The only way to make the lips vibrate is with the action of the breath. If you breathe right, you should play correctly, but if you breathe wrong it is certain that you will play wrong.

The tongue acts as a valve and its sudden, quick withdrawal releases the breath, which, in turn, shocks the membrane of the lips into a vibration which is passed on against the air column in the instrument, setting the air column in motion. If the lip vibrations are irregular, or the breath is not properly used in building up the vibrations of the lips, the result will be anything but satisfactory.

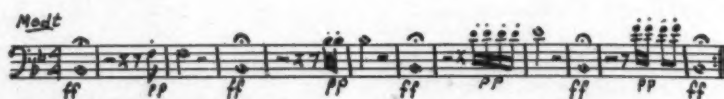
(Continued on Page 35)

Example 1. 1st position.



Do not use the Ab on 1st position. It is sharp and cannot be humored. All others can be played in good tune.

Modt



Observe the long and short attack, also the fortissimo and pianissimo. Play in all seven positions. Remove the mouthpiece at all the rests. Count the rests and replace mouthpiece for new attack.

Modt



Modt



Each model is a study. Observe the various articulations given, slowly at first, increasing tempo as you gain control.

Modt



Observe the accent. Mark the rhythm in a clear concise manner. Do not hurry. Play softly with even tempo. Increase the movement as you gain control of the various tones and articulations.

Each exercise given should be practiced on all positions. Also the various models given should be studied, using all seven positions for each model.



# A Britisher Chats with CORNETists

By Lieut. C. J. Cornfield, L. R. A. M.

Director of New Westminster Junior Band, Vancouver

●AS THE BRASS band now holds such a prominent place in the musical life of many parts of the Empire, and as the theory of music is being taken up more generally, with the foundation of brass band colleges and schools, possibly a short chat with young cornet players (this applies to E $\flat$ , Alto and Baritone players as well) on the possibilities of their instruments may not be amiss.

Few cornetists realize that they carry the whole basic theory of music in their cornet cases. Many of the mysteries of wrongly named FALSE fingering, and all possible trills will easily become apparent if you take a pencil and a sheet of music paper and carry out the following:

Write under the top staff of the music paper 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, fairly wide apart. Put C below the staff over number 2 and C an octave lower below number 1. Now remember that if any number of vibrations be doubled the pitch will rise an octave. As twice 2 makes 4, place C over number 4; twice 4 equals 8, so C an octave higher goes over number 8.

A vibrating column of air divides itself into thirds as well, so write over 3, G on the second line; twice 3 makes 6, so place top G over that number. The same air column also divides itself into fifths, so place E in the fourth space over 5; double 5 being 10, place top E over that number. We have now all the numbers from 1 to 10 except 7 and 9.



Now take the three valve slides out of your instrument and play the notes written, and you will find that top B $\flat$  will come out as easy or easier than top C, so place that note over number 7. If you have a good method of blowing, an effort to get top E will give you D as well, so place top D

over number 9, and we now have the whole series of open notes obtainable on the cornet by the average player; some experts can get higher, but the notes are of no practical value; most players will find number 10 more than enough.

You should now realize that the cornet consists of ONE tube with its set of harmonics, and to tune the instrument there is the one main slide. I have seen players with years of experience pull out the first and third slides to tune the open cornet; you should thoroughly understand that the valve slides do not affect the open cornet at all.

What you have written is the whole possibilities of the cornet "as is," but as other notes are required for many reasons, we obtain them by using the same series of harmonics but at different pitches. This is done by adding additional tubing, and so really constructing another set of instruments all joined together into one.

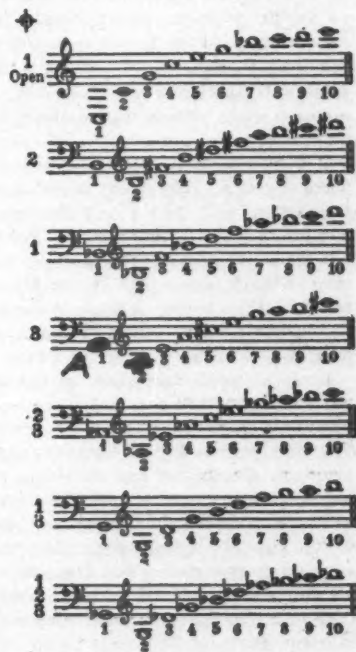
Replace the small slide to the second valve. On blowing you will find exactly the same set of notes come out, but by pressing down the second valve you connect the extra tubing with the open cornet and so lower the whole series you have played one half tone, making it:



You will notice that top A, B, C $\sharp$  and D $\sharp$  are all good. We now take out the short tube and place the next longest into the first valve attachment. On pressing down the first valve we play the notes written for the open cornet, but find they are reproduced as B $\flat$ , with top A $\flat$ , B $\flat$ , C and D all good notes with first only. Take that slide out and put in the longest one to the third valve; on playing as before we get the series now down to A, giving top G, A, B, C $\sharp$ , all good with the third valve.

Having taken them all in succession, we use the same theory in combina-

tion. We found that the second valve lowers half a tone, so add the second valve to the third, and we get the series of A $\flat$ , giving top G $\flat$ , A $\flat$ , B $\flat$  and C all good as second and third. By exchanging the second, or half tone slide, into the first or whole tone, and combining it with the third we get the series of G, giving top G, G, A and B all good as 1 and 3. As only the second valve is now left, we add that to the other two and so lower the instrument to G $\flat$  or F $\sharp$ , giving top E, F $\sharp$ , G $\sharp$  and A $\sharp$  all good, or their equivalents F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$  all 1, 2 and 3. It is possible now to see that there is no such thing as FALSE fingering. Every note has its true relationship to its generator which produces it, and as we have 7 combinations of valves we also have 7 sets of generators, giving us the following sets of harmonics:



The valve system allows us to jump from one set of harmonics to the other without the inconvenience of changing tubes or crooks, as in the old times. For convenience we use the least amount of valve action possible, but do not think that the standard fingering is the only TRUE fingering, and all others false or faked. Take the following passage and play it with the usual fingering, and then with what the above series shows as the correct fingering, and prove which is best:

Many players do not understand trills. Remember this short sentence, "A trill consists of the rapid alternation of the written note and the next note ABOVE IN KEY," and also re-





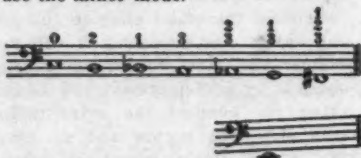
member that the upper note must contain LESS tubing than the written note. To exemplify this trill B $\flat$  and C, first valve, easy. Now trill C and D first valve, not so good, the reason being that as the sustained note of the trill is held by a steady stream of air, an upper note is easily obtained by shortening the tube by raising the first valve, but when you play C and trill up to D you add a considerable amount of tubing without the necessary increase of air to fill it, and so C and D is harder than B $\flat$  and C, although the same valve action takes place, but in inverse order. From the series you have written you can select any note and work out the best method to trill. Take G and A. The usual fingering is impossible, but G=1st and 3rd, and A with the 3rd trilling the first valve will give you a good trill in every octave. Work them out yourself, it is better than trying to learn by book. If you know WHY, you are never at a loss.

Look at your first open series of notes and you will see that there is a complete major chord with its minor 7th and major 9th. Harmony consists of chords or combinations of notes, usually the 1, 3, 5, 8 of a scale, with the 7 used a great deal, and the 9, 11 and 13 occasionally. So you see that mother nature has arranged it all for you by placing all the notes that sound good in combination as constituent parts of the note itself. If you play the harmonics that nature has provided, either in combination

or in succession, thus you will find that you will naturally run right through the whole system of keys in their proper order. Memorize this and understand how you got the notes, and you will have a foundation upon which to build a wealth of musical knowledge.



NOTE.—"S" standard fingering, because the cornet has only seven generators and there are actually only twelve keys. A four valve instrument gives the twelve generators. You will also notice that nature does not produce a minor third or minor keys. Nature intended happiness or bright major keys; minor keys are the arbitrary alteration of the major mode. Asiatic races that have suffered thousands of years of oppression invariably use the minor mode.



The seven pedals are giving concert pitch as the lowest note on the cornet. The open series is really that of B $\flat$ . Had it been called so originally, instead of sticking to the old idea of all open series being C, no A or other pitched cornets would ever have been required and lots of other troubles prevented.

Here is Lieut. C. J. Cornfield's Junior Band of Vancouver.



# East vs. West

By Lawrence W. Chidester

Instructor in Music  
Director of Band & Orchestra  
Tufts College, Mass.

● IN JUSTICE TO several outstanding school instrumental organizations in New England which have mildly protested against my article "East vs. West" in *The SCHOOL MUSICIAN* for April, 1935, a further word of explanation seems necessary.

At the outset I wish to make clear that I did not say that all school bands and orchestras in New England are mediocre. The concluding paragraph of the April article read in part: "In this discussion I do not mean to imply that all eastern school bands are poor and all middle western organizations are excellent. *There are some outstanding bands in the East and there are some decidedly poor ensembles in the Middle West.*" This statement alone, in my opinion, meets the objections of my critics, but I am happy to present the facts about two outstanding New England organizations which indicate that there are progressive school instrumental programs in this section of the country.

The Pawtucket, Rhode Island, Senior High School Band is recognized as one of the best, if not the best, school band in New England. Organized about ten years ago, this band now has a complete symphonic instrumentation of 72 pieces: 21 B $\flat$  clarinets, alto and bass clarinets, 2 bassoons, 4 flutes, oboe, English horn, French horns, 4 tubas, 3 baritones, 7 trombones, 9 cornets, 5 trumpets, and percussion. The Pawtucket Senior High Band is fed by junior high bands which have oboes, bassoons, alto and bass clarinets, and other "odd" instruments, and by a grammar school band of 50 pieces which contains 18 clarinets. Instruments owned by the senior high school exceed \$10,000 in value, and 76 uniforms represent an expenditure of over \$5,000. Sound-proof music rooms complete the equipment.

Instrumental class instruction in Pawtucket is given on all instruments during the school day from the fourth to the twelfth grades. Last year the

senior high band rehearsed outside of school hours twice a week, but this year it will meet in school time. The director, who is a trained instrumentalist, informs me that the average number of rehearsals per week for school bands in Rhode Island is two per unit, but some bands rehearse every day.

Rhode Island bands are, on the whole, far superior to school ensembles in the rest of New England, but since the state is so small and consequently the number of bands small, I still hold that Dr. Goldman's general conclusion is true, namely, that school instrumental organizations in the middle west are about 25 years ahead of those in the east.

Another school instrumental organization in New England that receives my hearty approbation is the Waterbury, Connecticut, Consolidated High School Symphony Orchestra which in May, 1935, gave its sixteenth annual concert. The instrumentation of this orchestra is as follows: 32 violins, 10 violas, 8 'cellos, 6 basses, 1 flute, 2 oboes, 1 English horn, 1 bassoon, 7 clarinets, 3 French horns, 5 trumpets, 3 trombones, 2 tubas, 1 harp, and 4 percussion. On the 16th annual program were "Danse Macabre" by Saint Saens; "Morning, Noon and Night in Vienna" by von Suppe; "Prelude to an Afternoon of a Faun" by Debussy; and "The London Symphony" by Haydn.

New Englanders seem to be taking my criticism in the spirit in which it was intended. We are all working toward musical enlightenment and opportunity for every child who has the least bit of talent. My chief criticism is that school administrators in this section of the country have not yet grasped the educational value and significance of instrumental music. One of my supporters has written me: "I agree that the east lives on tradition, and that the general expressed and unexpressed notion is that vocal music is first and foremost in music, but we are gradually breaking down this false barrier and trying to prove that all good music is co-equal, the only real, and eternal!"

This past summer I again spent in study and visiting school bands in the middle west. After six weeks at the University of Minnesota, I paid visits to the Wisconsin State Band Clinic at Madison, the University of Iowa at Iowa City, the wonderful new band building at Mason City, Iowa, and to several small-town Iowa bands which hold rehearsals throughout the summer months. My greatest thrill was hearing the 275-piece, all-Wisconsin (really all-United States) Band at Madison, trained and directed by William Revelli. Such instrumentation,

balance, intonation, organ-like quality, attention to detail—and all this after but one week of rehearsals! Why can't we have something like this in New England for three weeks every summer? What an inspiration and education to boys and girls and to their directors!

My second greatest thrill last summer was undoubtedly the visit to the new band building at Mason City where Carleton Stewart holds sight

reading sessions every morning throughout the summer and gives instrumental instruction to beginners every day. This building was completely portrayed in the February, 1935, issue of *The School Musician* and needs no further commendation.

In my opinion the whole spirit and attitude toward instrumental music is different in the middle west than it is here in the east. Leading bankers, in-

(Continued on Page 36)

## THE PIANIST'S COLUMN

By THEODORA TROENDLE

Pianist, Composer, Artist Teacher, De Paul University, Chicago

● IN PLAYING IN PUBLIC it is well always, no matter how poised and experienced, to prepare for pitfalls, for unexpected emergencies, for a state of mind that may or may not occur. I have heard really great and distinguished artists admit that because they were disturbed and upset about some unexpected dilemma they couldn't remember the key of their opening number. What did they do? Probably started in the wrong one and improvised back to the correct key without anyone being the wiser. How very important then that the novice, whose poise and self-confidence is still in the making, so to speak, familiarize himself with all the little aberrations that might occur so as to avoid panic.

The all important thing is to know your piece not with your fingers alone, but with every ounce of intelligence that you possess: the architecture of the composition, every change and modulation, so that if an accident occurs in one section, one can pass smoothly on to the next. For that reason it is extremely advisable, as the date of the great ordeal comes ever closer, to practice forgetting. I mean by that a testing out of one's ability to be able to continue under all circumstances. Have numerous little stations or safety islands scattered through every composition, so that if something should occur to upset your nerve momentarily, and the things that can and do occur are beyond all calculation, there is always the next "life-line" safely at hand. This is not only an extremely sensible precaution to take, but it increases one's self-confidence immeasurably. And mental and physical relaxation are imperative to effective playing.

Perhaps the most important and

certainly the most illusive aspect of public performances is the matter of personality, of projecting yourself into every note and phrase. Children have a certain naive sincerity, a lack of self-consciousness and pose, which invariably makes for charm in all their stage endeavors. Unfortunately the adult can rarely recapture that most necessary state of soul; yet he must, if he would inject charm, for lacking it his hard and concentrated labors will not be met with either response or appreciation.

It seems to me that the retention of unaffected sincerity is the most valuable and precious gift that a young man or woman of talent can possess. Unfortunately the more his talent the greater is the liability toward self-centered conceit and affectation. The attitude of mind of an artist is consciously or unconsciously simply this: "I am going to play for you some very beautiful music. I want you to appreciate and thrill to its beauties as I do. Within my limitations (and every human being is limited) I hope to be able to project the beauties I feel and the harmoniousness of tone and form that I feel." Self and the exploitation of the ego should have no place in the mental and spiritual picture. True, many fine artists seem to be the most exasperating of humans. But perhaps in their enormous concentration of purpose, they have overlooked the social amenities; in their great striving to master their art they may have slighted the art of human relations, but so have the rest of us.

In next month's *SCHOOL MUSICIAN* we will discuss a few more of the important details that are involved in the very difficult art of appearing in public.





## We Placed in the NATIONAL Contests

Harold C. Normann of Cresco, Iowa, Fourth Division oboist. Now playing with the Luther College Concert Band, Deborah, Iowa. Won first in two Districts and superior rating in the State.

Geraldine Garren, Bb clarinet, twice a Third Divisioner, from Centralia, Illinois. A sophomore, has won first in three District and three State contests.

Charles Bentley, alto saxophonist, Third Divisioner. From Lakewood, Ohio; conducts his own dance orchestra. Studying the clarinet.

W. Lowell Seacat, Princeton, Indiana. Placed in Third Division for sousaphone. A senior. Last year he placed in First Division in District and State. Played bass violin in H. S. Orchestra. Also plays bass horn.

Willard Fejfar, cornetist from Yankton, South Dakota. Placed in Fifth Division. Now attending college, was solo cornetist for H. S. Band. Member of brass sextet winning superior rating in National. Placed first in State last year.

Second row: William Lang, Moberly, Missouri; Third Division bassoonist. Placed First in State two successive years. H. S. Band and Orchestra; doubles on clarinet, violin, and saxophone in dance band.

John G. Cobler, oboist of Conneaut Lake, Pennsylvania, placing in Fourth Division. Won 1935 Pennsylvania State. Was first oboist with Greenville Symphony and Allegheny College Orchestras. Now with the Sharon Symphony and Oil City Symphony Orchestras. A senior.

Joseph C. Wilson, snare drum, Fifth Division, from Charleston, Illinois. H. S. Band. A senior in school.

William Calkins, Whitewater, Wisconsin. Alto saxophonist, placed in Fourth Division. Second Division in 1934 State, First Division in 1935 State. Soloist in H. S. Band and member of H. S. saxophone quartet.

Bottom row: Harold Todd, junior in Wauwatosa, Wisconsin, H. S. Third Division for French horn. Placed in First Division Class A solo work in State for last three years. First chair in H. S. Band French horn section.

Barbara Lea Boos, of Crawfordsville, Indiana. Fourth Division for Piccolo. Pianist for H. S. Orchestra two years, now playing flute. Studied harp during summer.

James Mabry, trombonist from Centralia, Illinois. Fourth Divisioner. He entered high school in September.

Winton Pollard, of Moberly, Missouri. Fifth Division for trumpet. Has won First in Missouri State. Principal trumpet in H. S. Orchestra and Band.

Ernest Eckert, cornetist of Fostoria, Ohio. Third Divisioner. Excellent rating in State Contest. Fourteen years old and a sophomore in H. S. Soloist in H. S. Band.



# Cavesdropping

## Cheers the Vets

A 15-year-old fifer, Edward Berg of Rockford, Illinois, took it natural—playing the fife, and his musical activities have sent him to many interesting places. He started playing the fife in 1930. With two hours of instruction he began his



fife career, and he's been attending conventions and broadcasting ever since. This year he was invited to play at Grand Rapids, Michigan, for the aged G. A. R. men. Edward tells us he received a real thrill when their eyes brightened as he played some of their favorite Civil War tunes.

Edward was honored when he played at the G. A. R. National Encampment in St. Paul in 1933 by being presented with a new fife. He later broadcasted over KSTP radio station there.

Edward is a member of the National Association of Civil War Musicians, composed of G. A. R. men, their sons, and their grandsons. Edward is the only

great-grandson in the order. He plays orchestra drums, harmonica, bugle, and E-flat clarinet in addition to the fife.

## Tip-Top Bandsters

Merton Lewis, News Reporter

Out in Ticonderoga, New York, the high school band is working hard to get an S. M. baton, and our reporter, Merton Lewis, is heading the drive. They're especially anxious to get the band in tip-top running order, for they have hopes of the Band and Orchestra Contest being held there. The school recently purchased two new French horns.

During the summer the band played concerts every week, and Mr. L. L. Allerton, the director, often arranged for guest players to appear with the group. The band is tuning up for the football games, and with that S. M. baton it's going to get, the band will be stepping high.

## Thrills for the Reporter

Phyllis Smith, News Reporter

Phyllis Smith, our reporter up in Evansville, Wisconsin, writes us that she had a thrilling experience Sept. 17, when she tried out for the Madison Civic Symphony Orchestra. We're anxious to hear the verdict, Phyllis.

Phyllis started playing the French horn in June, 1934, under the direction of Mr. Russell L. Moberly. At the contests last year she won First in the District, First in the State, and placed in Fourth Division in the National.

The Evansville High School Band was busy all summer giving concerts, so it could buy new uniforms, and now the band is ready for another big season.



Did you read the article "Training for Citizenship via the School Band," by Mrs. Browne Groaton Cole, in the September issue? Here is the Ocala, Florida, High School Band, directed by Mrs. Cole. This was the first school band in Florida and has taken many honors there. It participates in many of the beautiful festivals of that southern state.



## Ride 'Em Cowboy

Dorothy Linebarier, News Reporter

Our reporter down in Camden, Arkansas, is so faithful that in response to our S. O. S. for news she sent us two letters. Dorothy is on the job!

"Ride 'em cowboy, we'll help you!" That's what the Camden Band said when it played for the second annual Fireman's Rodeo. Then the band turned right around and gave three benefit cake-walks, and make \$200. (Those Camden people must like cake!)

These four young men, all ready to give us a little entertainment, make up the Camden High Junior Clarinet quartet, which placed in Second Division in the State Contest last year. They are H. D. Mixon, Robert Reeves, Walter Smart, and Harold Thompson. Incidentally, Harold is the first chair man of the band.

Camden was proud to have fourteen of its band members selected for the American Legion Band of the district. Other members were from El Dorado, Magnolia and Norphlet, making a 35-piece band in all. Mr. L. E. Crumpler, director at Camden, and Mr. Pinkerton, director at El Dorado, were in charge of this group. It placed in the Senior Division at Little Rock.

Our reporter, Dorothy Linebarier, entertained the members of the Second and Third Camden Bands at a party last summer. Dorothy is now playing a baritone saxophone in the band. She was playing tenor saxophone.

## A "Go-Getter"

Introducing Marion Berryman, S. M. subscription agent and news reporter,

from East High School, Waterloo, Iowa. Marion is the new manager of the East High School Band. He is an excellent drummer, being the first drummer in the drum section of his high school band, which won Superior in the National in 1933 in the marching event for Class A bands. Last year he placed in the Third Division in the snare drum event in the National Orchestra Contest. Marion is a "go-getter," and we're expecting him to reach the top in the National this year. He'll try doubly hard, since he is a senior.



## Mothers Applaud

### Picture One

The Sigourney, Iowa, High School Orchestra won superior rating in Class B in the State Contest last year. In appreciation for what the group accomplished the mothers are now working hard on a project for new uniforms. Last year the orchestra was under the direction of Mr. Paul R. Hultquist. He is teaching in Fairfield, Iowa, this year. Mr. Robert Warner is now in charge of music at Sigourney.

## Liberty Shoots the Works

### Picture Two

Lawrence, Kansas, was almost blown off the map last Fourth of July through the enthusiastic efforts of the Liberty Memorial High School Band members who were selling firecrackers. They have had their eyes fixed on a national pennant, since they were declared winners in Class A in the State Contest last spring. They spent the summer raising necessary funds with a concession at the daily softball games, and the parents chipped in with a benefit ice cream social.

The Lawrence Chamber of Commerce has pledged its support to the L. M. H. S. Band, the official city band, and will help send the group away with a bang all togged up in red and black to the contests next spring.

Mr. C. E. Sawhill is the director of this active band, which already has a full schedule for several months. The L. M. H. S. bandsters recently played for the American Royal Stock Show in Kansas City.

## State Champs

### Picture Three

Just because their group was organized only two years ago, and just because they must be financially independent, does not mean that the Forsyth, North Carolina, County High School Orchestra members cannot win contests. Last year they were awarded second rating in Class B, in their State Contest and their director, Mr. George W. Dickleson, says they have their hopes built up for success in their 1936 enterprises. This orchestra is composed of the best players from several small school orchestras in the county and boasts complete instrumentation. Since its organization, the orchestra has been financed entirely by the students themselves.

## Urbana Champions

### Picture Four

The picture of Urbana, Illinois, High School Band was taken right after their Spring Concert, March 29, last year. In the center are Mr. G. T. Overgard (left), director of the band, and "Col." A. A. Harding, famous director of the University of Illinois Bands. The Urbana High bandsters have won first honors in Class A in the State Contests every year since 1932. They will not compete in the contest next spring.

## They Call Him "Pal"

### Picture Five

The members of the Panhandle, Texas, High School Band are politicians—but they're non-partisan. They helped "toot" for several candidates in the last political campaign, never showing favorites, and they did so well that when one of the men, "Jimmie"

(Continued on Page 28)

# Bands in the News of the Day





# Some Modern Music Publications Recently



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### READ THIS EXPLANATION OF THE SYSTEM

The specimen page, naturally greatly reduced in size, printed on the right is the first page of the slow movement in the second of Beethoven's symphonies. You will note that the word "Exposition" is placed at the top of the score over the flute staff; all form divisions such as *Introduction*, *Exposition*, *Development*, *Recapitulation*, *Coda*, etc., are printed in their proper places all through the entire movement. You will also note that the words "Principal Theme—Part I" are printed at the bottom of the score underneath the cello and double-bass staff, and that a wavy black line indicates the length of this Principal Theme; all themes are indicated as they appear and recur in this way. Now observe the black arrow over the 1st Violin staff. This indicates that the principal-melodic line lies in the violin for eight measures; then the arrow shifts to the clarinet staff, indicating that the principal melodic line has moved to the clarinet where it remains for eight measures, then moves back to the 1st Violin staff in the last measure shown on the specimen page. This brief explanation, carefully followed in connection with the specimen page, will make it clear that, merely by observing the arrow in its flight from staff to staff, anyone can readily follow the entire score.

352 Pages, 9"x12". Paper Binding \$3.00. De Luxe Cloth Binding \$5.00.

### SPECIMEN PAGE

The specimen page displays a musical score for the slow movement of Beethoven's Symphony No. 2. It features multiple staves for different instruments: Flute, Oboe, Clarinet in A, Bassoon, Horn in B, Violins I & II, Violas, Cellos, and Double Basses. The score includes a section labeled "EXPOSITION" and "Principal Theme—Part I". A wavy black line indicates the length of the principal theme, and a black arrow shows its path across the staves, indicating which instrument plays the principal melodic line at any given time.



## MODERN SONATAS FOR VIOLIN

Edited by Albert E. Wier

### INDEX OF SONATAS

The word "modern" used in the title of this work signifies the inclusion of sonatas by composers after Beethoven and Schubert (the last of the great classicists), and accordingly comprises the sonatas of romanticists such as Schumann, and also the works of

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Bach, J. S.....Allegro	Gaubert.....Caprice	Rimsky-Korsakow
Bach, J. S.....Arioso	Genin.....Polacca	.....Hymn to the Sun
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Beethoven.....Adagio	Godard.....Canzonetta	Saint-Saëns.....Prelude
Beethoven.....Romance	Grieg.....Berceuse	Sarasate.....Caprice Basque
Boisdeffre.....By the Brook	Grieg.....Erotik	Schubert.....L'Abcille
Brahms.....Cradle Song	Handel.....Bourree	Schubert.....Ave Maria
Cesek.....Barcarolle	Handel.....Sarabande	Schumann.....Nachtstück
Chopin.....Mazurka	Hauser.....Rhapsody	Schumann.....Romance
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Chopin.....Nocturne, Op. 37	Leclair.....Tambourin	Strauss, R.....Reverie
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Cui.....Allegro scherzoso	Mendelssohn.....Andante	Tschaikowsky.....Canzonetta
Dancsa.....Simple Histoire	.....Violin Concerto	Tschaikowsky.....Melodie
Debussy.....Reverie	Meyer-Helmund.....Melodie	Vieuxtemps.....Ballade
Delibes.....Passepied	Mozart.....Minuet	Wagner.....Album Leaf
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Giordani.....Aria (Caro mio ben)	Svendsen.....Romance, Op. 26
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Allred, was elected "gubner," he appointed them "The Governor's Own Band." He also honored them by having them play at his inauguration, and again at the Junior Chamber of Commerce Centennial celebration in Pampa. Later they played for him at the Democratic Convention in Amarillo. And then they attended the Mother-in-Law's Convention, held in Amarillo, as the Governor's Special Band.

The Panhandle band put on its best bib and tucker and assisted in the celebration given in honor of Marvin Jones, United States Congressman from that district, on September 28.

Mr. C. W. Beene, president of the northern division of the Texas Band Teachers Association, is director of this band, which won "excellent" rating in Class C in the State Contest last year. At present there are eight state champion soloists in the band, and during the last five years 35 of the members have walked off with first place honors.

### Picture Six

Ten years ago Mr. I. B. Weinstein, director of instrumental music in the Evans City, Pennsylvania, High School, gathered six students into a high school orchestra. The instrumentation was unique with two violins, a banjo, a drum, a cornet, and a piano. From that beginning the interest has steadily grown in Evans City until the number enrolled in instrumental classes today totals 100 enthusiastic musicians. Since 1930 the orchestra has taken many honors, including placing first in the State and in the Second Division in the 1931 National, and it has participated in all of the State Contests except the one in 1933. All of this was accomplished with rehearsals after school hours. This year, through the untiring effort of Mr. Weinstein and the cooperation of the faculty and school board, scheduled periods have been arranged for instrumental classes.



### Traveling Musicians

Forty-five flat tires and plenty of car trouble en route didn't dampen the enthusiasm of Charles and Bert Luton, and their friend, Byram Reed, all of Chicago, when they told us about their interesting summer at the All-State High School Camp, State College, Pullman, Washington. All three boys were quite active in camp "goings-on," and they regretted to see the term end, July 19. Charles said that they encountered thrills and chills galore on a detour road through the Big Horn Mountains, when they headed homeward.

### Lake Geneva Entertains

George Redlin, News Reporter

For the first time both the band and orchestra of the Lake Geneva, Wisconsin, High School continued their activities during the vacation last summer and helped entertain the "resorters." Mr. Edwin Schmidt, director, was also busy conduct-



ing instrumental classes. The Lake Geneva Orchestra is working hard now trying to fill in the gap left when a number of the string section members graduated.



### Six Year Old Champs

Elsie Jennison, News Reporter

There were some sad eyes among the band members of the Chester, West Virginia, High School, when their director, Mr. Howard H. Cochrane, left them to go to Martins Ferry, Ohio. He organized the band six years ago and made a champion of it. It won the highest rating in Class B in concert in the State last spring and second in marching. The band won six first cups in five years in the Ohio Valley Contest.

But the band's all set again, and we hear that the members are looking forward to another successful year under their new director, Mr. W. C. Paff. Mr. Paff came from St. Marys, West Virginia.

### Elkhart Musicians

Faith Tracy, News Reporter

In Elkhart, Indiana, the townspeople were entertained during vacation by the "summer orchestra." This orchestra was divided into three groups—Beginners, Junior High students, and High School musicians. At the close of the summer season each of these groups gave a program. The affair was sponsored by the Parents' Music Club.

The new school year brought election of officers in the music department. The new officers are Franklin Stembergh, president; Albert Glingler, vice-president, and Betty Stembel, treasurer. At the present time the orchestra is working on new music which will be played at the Teachers' Convention in South Bend, Indiana.

### Going Places

The Waldron, Michigan, School Band is all set to go places this year with a new sousaphone and a tuba. It's a group of 65, including students from the nearby rural schools, and they've plenty of backing from the Band Booster Club, organized during the summer, and the Men's Business Club of Waldron. It was the Booster Club, with W. D. Moats, Superintendent of Schools, as president, that helped the band buy those new instruments. The Waldron Band worked hard this summer, playing outdoor concerts, and holding weekly rehearsals. You other Michigan bands had better watch your steps—Waldron is right in there pitching!

## The Romantic Story of the Bow

(Continued from Page 15)

of perfection. M. Fétis, in his chapter on bows has given what is perhaps the most valuable and authentic account we have of this "King" of bow-makers, and which I desire to reproduce here.

"François Tourte, long known by the name of Tourte, Junior, was born in Paris in 1747, in St. Margaret's Street, and lived eighty-eight years, until April, 1835. Intended by his father for the business of a clock-maker, he entered, when very young, into a workshop, neglected every other study, and never knew how to read or write. Perhaps he was indebted to the trade which he at first followed for his skill and delicacy of hand which he afterwards displayed in the manufacture of bows.

"Disgusted with his condition after having passed eight years in the clock-making shops, because he did not there meet with sufficient remuneration for his needs, he took to the business of his father and brother. At this period the distinguished artists resident in Paris were making progress toward the art of singing on their instruments with the shades of expression of which the great Italian vocalists had given the example, and they all desired bows which

should answer better the effects which they wished to produce and which should possess at the same time greater lightness, spring and elasticity. François Tourte made his first essays with wood from the staves of sugar casks, with a view to determining the forms of the bow and to acquire skill in working without making use of expensive materials. He sold these early products of his manufacture for twenty or thirty sous each (twenty or thirty cents).

"Being an indefatigable investigator and fully sensible of the important action of the bow in the production of tone, he subsequently tried all kinds of wood which appeared to him proper to realize his views, but he was not long in discovering Pernambuco wood alone would yield the results which he sought to attain, and that it alone combined stiffness with lightness. The period of the first and important discoveries of Tourte extend from 1775 to 1780. Unfortunately, the maritime wars of France and England then presented a serious obstacle to the importation of Pernambuco wood on the Continent, and the price of this valuable article used for dyeing rose to five shillings per pound (about \$1.25). Pernambuco wood intended for dyeing

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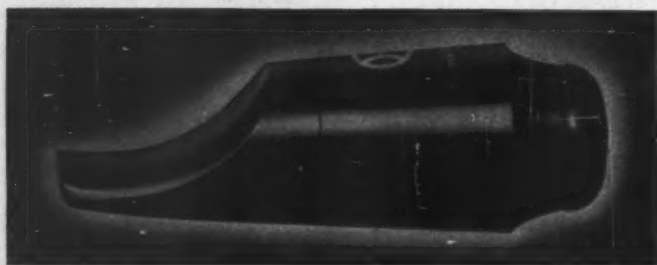
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purposes is exported in bundles: that which is richest in coloring matter is likewise the best for the manufacture of bows; but it is rare to find bundles which contain straight and only slightly defective sticks. The wood is nearly always knotty, cracked inside, and crooked in every direction. Some times eight or ten tons of Pernambuco scarcely present any pieces with a straight grain, suitable for making good bow sticks. The rarity of this wood at the period mentioned explains the enormous price which Tourte asked for his bows. He sold a bow, the frog of which was made of tortoise-shell, the head inlaid with mother-of-pearl, and the mounting of the nut and button of gold, for nearly 12 pounds (about \$60.00). His best bows mounted in silver with an ebony nut were sold at about \$15.00, and the ordinary unornamented bows sold at about \$7.50."

Tourte finally fixed the length of the violin as near 29½ inches as possible, and also determined the height of the stick, from the face of the point and frog, counteracting the weight of the point, by silver, gold and mother-of-pearl ornaments, with which the frog was mounted. He also bent his bows to the required shape by means of heat, which is how all bows are now shaped.

Bows are not cut out as we see them when finished, for the grain must run straight through the entire length of the stick. It is necessary that the stick be heated well into the inner fibre before it is bent, otherwise the bow in time will resume its straight position. This is one of the reasons for the short life of a cheap bow. Tourte paid great attention to the fitness of the hair used, and his daughter was generally engaged in selecting those that were perfectly round and even their entire length. This is most important as only a small per cent of a given number are fit for use.

When Viotti first went to Paris, the hairs of the bow were so tied as to form a round appearance like a cord, and it was Tourte who conceived the idea of causing the hair to retain a ribbon like effect by confining it with a ferrule, which he at first made of tin, but later of silver. He afterwards used a little piece of mother-of-pearl on the face of the frog to cover the ends of the hair. He did not use as many hairs to a bow as we do today, which is between 150 and 200.

There have been a few great bow-makers since the day of Francois Tourte, French, Belgian and English, but our story ends with Francois, because no improvements of note have been added to the bow since his day



**PAUL I. LYNES**  
1935 National First Divisioner,  
Stevens Point, Wisconsin

(Picture on Cover)

Four years ago Paul I. Lyness became interested in the trombone, and since that time he has placed in two National Contests. Paul is a senior in the Stevens Point, Wisconsin, High School. He started his musical career in 1932, when he began playing in the Iowa City, Iowa, High School Band, under the direction of Mr. G. R. Prescott.

After playing one year with the band, Paul decided that he should like to do solo work, and in 1934 he placed in Second Division in the National Contest held in Des Moines, Iowa, for his splendid rendition on the trombone. His musical activities in the school that year were varied, including work in the band, orchestra, mixed chorus, boys' glee club, boys' quartet, and brass sextet.

In October 1934 Paul transferred to the Stevens Point High School and began concentrated study with the First Division in the National as his goal. He realized this ambition at the contest in Madison last spring. His winning selection was Arthur Pryor's "Blue Bells of Scotland."

In preparation for the contest last spring, Paul studied under Mr. P. J. Michelsen, Director of Music at the Central State Teachers' College, and Mr. R. R. Grindle, Director of Music in the Stevens Point High School.

During the past four summers Paul has continued his musical study. Each year he has been a member of the Iowa All-State High School Orchestra and Chorus, sponsored by the University of Iowa, Iowa City. While there Paul's work was directed by Mr. C. B. Righter.



This is the most difficult piece of writing the editor of this magazine has ever attempted. It seems unbelievable that such a thing can be true,—that Gretchen Preuss, so much alive, so full of radiant joy and animation and buoyant friendship for everyone,—that she could suddenly have slipped away, left us, bewildered, wholly unawares.

Miss Preuss was absent from her desk but four days. She had been nursing a cold for some time, but it was apparently disappearing. Then a touch of pneumonia, a delicate heart, and in the early morning of September 20, she passed away.

And so Miss Preuss is gone. She is no longer here to greet you with that wholesome warmth that she gave so sincerely to all who came to see us. Someone else will sit at her desk; someone else will do the things she used to do; but it will not be Miss Preuss; and you and I will feel it, a cutting, stinging loss.

One consolation. The goodness she reflected, the manifestation of sincerity and faithfulness, loyalty, honesty, and devotion that were her individuality will never die;



and in proportion as we keep and cherish those divine expressions of character, we keep Gretchen Preuss.



## TESTS 6 CORNETS

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JEAN MOLLER, Tucson, Arizona, is one of those young musicians who doesn't take anything for granted. She knows what she wants—and does her own thinking.

Last Christmas, Jean's Grandfather told her to select any Cornet she wanted, regardless of price. Mr. W. Arthur Sewell, Director of the Tucson High School Band and Jean's personal teacher, procured six different Cornets, among which was a York Model 14. Jean, her teacher, and a group of friends, then put on a test that shows what's what. For over three hours, she played the same passages on different Cornets. Friends voted their preferences. Jean also voted hers and when the test was complete, York won hands down.

And that's the Cornet Jean bought—the York Model 14, in Burnished Gold, Elaborately Engraved All Over—a beautiful instrument to look at and a still finer instrument to play upon. Now don't overlook this very significant fact—the York was really the lowest priced Cornet in the group!

This past summer Jean was at Interlochen, where her York Cornet was greatly admired by the entire Brass Section. This fall, she is entering Bethany College, Lindsborg, Kansas, and will study under Professor Wetterstrom—who has tried Jean's Cornet and declared it to be the finest Cornet he ever played upon.

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Score and Parts......75  
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The little bird to whom this tribute truthfully belongs is the song sparrow, a brown-streaked, feathered songster who ranks as a musician of exceptional ability. He is one of the very few birds who has a repertoire of many songs, each one constructed differently from the other. As an improviser he is most successful; also he may use two-four time in one song, and perhaps in the very next selection, three-four time. One of his songs has the same swing and accent as well as the same exultant feeling as the opening bars of Sigmund's Love Song in *Die Walküre*.

Even more important than the song sparrow's versatility is the accomplished way in which he handles his motive. The variations of a single theme are, when employed by a master musician, so subtle that one fails to note the ingenuity of the composer in veiling one simple melody. This is illustrated in "La Donna è Mobile" from Verdi's *Rigoletto* which is, in part, one of the song sparrow's songs. Much of it is a variation of one main theme.

Again we find the song sparrow illustrating his marvelous musical ability in being able to render a motive in the minor key as well as in the major, as in "Di Provenza il Mar," from Verdi's *La Traviata*. Another song of the little bird has much the tempo of a Chopin mazurka. His song is "simply a bit of untrammelled self-expression." He is nature's cleverest song genius that man's musical geniuses have copied for their own.—From the *Christian Science Monitor*.

### Kind Words

"It is a valuable paper for school musicians."—L. Paschall Monk, Cincinnati, Ohio.

"I think your paper a fine one for the school children to read, so I am placing it in our school library."—Sister M. Cortona, St. Cloud, Minn.

"We enjoy the magazine very much."—Sister Marie Adele, Olyphant, Pa.

## REVIEWING THE LATEST MUSIC

By FORREST L. BUCHTEL

Director of Band, Orchestra and Chorus, Amundsen High School, Chicago;  
Staff Instructor at the VanderCook School of Music

### THE NINE SYMPHONIES OF BEETHOVEN IN SCORE

Edited by Albert E. Wier

SOMETHING NEW in the make-up of miniature scores; comprehensive, instructive, analytic. The pages are of sheet music size but each large page contains four pages of miniature score. An original system of signals is used "for identifying themes as they appear, are developed and recur, making reading of scores simple for everyone who can follow ordinary instrumental or vocal music." Critical and historical comments precede each symphony and best available recordings are indicated.

Despite its voluminous contents, the book is not too bulky for a trip to the concert hall and should find much favor with all symphony listeners, Beethoven enthusiasts, and music students. The book is bound in heavy paper, but is worthy of a cloth binding.

Pages: 351.

Price: \$3.

Publishers: Harcourt, Brace and Company.

### MODERN SONATAS FOR VIOLIN

Selected and Edited by Albert E. Wier

This book comprises eleven sonatas for violin and piano from the pens of ten world famous composers since the time of Beethoven. Composers are Schumann, Franck, Bargiel, Rubinstein, Brahms, Rheinberger, Grieg, Faure, Strauss, and Paque. Each sonata is preceded by a short critical essay dealing with composer and music at hand. Such a music volume, evidencing musical discretion and the desire to foster or enlarge musical taste, will receive hearty response from the serious student of violin literature. These sonatas are, so to speak, the "cream of the crop."

The printing in this whole series of books is especially good—notes are large and pages are not crowded. In this volume, rehearsal markings are interspersed at strategic points to aid violinist and pianist.

Pages: Violin, 103; Piano, 343.

Price: \$5.

Publishers: Harcourt, Brace and Company.

### PIECES FOR VIOLONCELLO

Selected and Edited by Albert E. Wier

'Tis often said that too much praise will confound itself; let it not be so in this instance. For this is not just another collection in the ordinary sense. True, there are some transcriptions or arrangements from other sources, sympathetically done. But, basically, it is a book of music conceived for the 'cello. Furthermore, a great number of these compositions were written by reputedly skillful performers upon the 'cello, who knew the intricacies and possibilities of the instrument first-hand.

The book is carefully edited, contains critical paragraphs preceding each composition, and the traditional table of contents is also arranged to suggest twelve unified programs. Eighty-one composers contribute ninety musical works for this book.

Pages: Violoncello, 126; Piano, 271.

Price: \$5.

Publishers: Harcourt, Brace and Company.

### PIECES FOR ALTO SAXOPHONE

Selected and Edited by Albert E. Wier

A collection of sixty-nine concert pieces from the pens of fifty-three composers. All of these musical selections are arrangements drawn from various sources—piano, orchestra, violin, voice—and they are cosmopolitan in their representation. Contents include many of the well known tunes which people enjoy hearing because of their familiarity. A fine book for developing appreciation of "good" music, it nevertheless must needs wrestle with the problem of all arrangements as compared with music which has been originally written with the "feel" of that particular instrument in mind. The size of the book may prove a trifle staggering to the ordinary saxophone player who has been used to buying collections containing a very limited number of selections.

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"How long have you had your baby?"

"Three months."

"My, but you have kept her nice," exclaimed the little girl.

• • •

"You might at least have kept up with the other jockeys," grumbled the owner of the last "also ran."

"What, and leave the horse behind," replied the jockey.

• • •

Man (to taxi driver): "I say driver is your Noah's Ark full?"

Taxi Driver: "One monkey short, sir, jump in."

• • •

1st Cannibal—The chief has hay fever.

2nd Cannibal—Serves him right, we warned him not to eat that grass widow.

## The Three "M's" of Marching

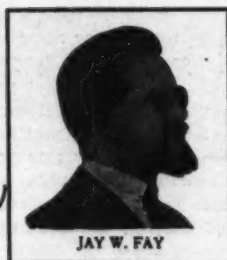
(Continued from Page 9)

and it is always a satisfaction to have something that nobody else has.

Of course there should be a few breaks in your music and at the same time the band should come to a complete halt. What for? Applause, of course. We can't make this look too easy and besides that, the circus performer gives his audience plenty of time for applause and the public still loves circuses. You know, of course, that applause is as good for the audience as it is for the performer.

Letter and word drills are all right to a certain extent, but I am positive that there are other drills that are easier and more effective, provided, of course, the music fits the drill. This brings to mind a STAR formation that evolves from nowhere, so it seems, and appropriate music for it, of course, would be "Stars and Stripes," or some number of patriotic theme or title. A sunrise in front of the grandstand might be identified by a march arrangement of that beautiful ballad "The World Is Waiting for the Sunrise," and you will be surprised how delighted the audience is when they find that they know just what is go-





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ing on. One of our best formations last year was one that we called a double cartwheel and we used the trio of "U. S. Field Artillery" and "Wagon Wheels" for the music. It sure did "go rolling along" and so did the waves of applause over the grandstand. But don't let out this secret, it was so simple that I am ashamed to explain it here. The band merely faced the stadium in regular formation and the ODD ranks pivoted to the right and the EVEN ranks pivoted to the left and lo and behold we had two interlocking cog-wheels and thousands of bands have done this same drill thousands of times.

And so we have three "M's" in this day and age of band drill—MODERN MANEUVER, MUSIC and MOTION. And, by the way, don't forget that the left foot always comes down on the first beat of the measure.

**How to Play the  
Trombone**

(Continued from Page 18)

The control of the breath and its action on the lips determines the correctness of your *pp* or your *ff* in any legato or staccato passages. The tongue gives distinction to the tone, but the breath makes the tone!

Learn to use that quick, positive movement of the tongue, develop your breath control, and at all times think of these two factors as being necessary to the correct method of playing the trombone.

Study and practice the exercise material given in connection with this article.

Exercise I is on the development of an even attack. The exercise should be studied on all the positions. This will require a transposition of a half-tone lower for each shift you make. It will also mean that each note when played on the seventh position will be three whole tones lower than the written exercise—this will require more regulation of the breath and a more careful attack. The eighth and sixteenth notes must be played short and crisp. Do not hurry the tempo when playing, and always remove the mouthpiece from the lips, making a new attack each time. Keep the tone steady and full when playing the whole and half notes; also be certain that they are not flat on the pianissimos and sharp on the fortissimos.

Exercise II should be studied carefully. Observe the syncopé and apply the accent to the proper place. The sixteenth notes must be played

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staccato and of equal value. Do not let the slide move in or out from the position after you have it properly placed. Also be certain that you are using the proper position. Repeat the exercise often, first one position and then another. In doing this you are actually hearing the sounds, and in this manner you will soon develop the facility of hearing the actual sound before you produce it. Each model given in connection with this study should be worked out in all dynamic shadings using all the positions and observing the articulations as given for the various models.

Exercise III will give the student a chance to develop his attack as well as his ability to play legato. Do not hurry the exercise, and play it softly. Play with good intonation, and repeat often using all positions. Each model is a separate study and requires much study.

Exercise IV requires much study and practice. Give each eighth note its proper value especially the last eighth of each group. Observe that the accents given should be played staccato with a light accent as marked.

The models given should receive much attention. Use all positions and repeat often.

#### Hints for the Trombonist

*Practice makes the wind grow stronger.*

*Technique is not developed in a day.*

*Rhythm is the spice of all music.*

*A correction in time saves time.*

*All the world loves a good musician.*

*Take care of the "do's" and the "don't's" will take care of themselves.*

*A piece of music in the mind is worth two in the book.*

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## East vs. West

(Continued from Page 21)

dustrialists, school administrators, town fathers, and all the townspeople take a personal interest in the school band; their eyes are wide open to the values of instrumental music for boys and girls. Here in New England, on the contrary, school administrators hold to European standards, that is, great emphasis on such subjects as Latin, Greek, advanced mathematics, etc., and only a minimum of time for study of the arts. The mid-west idea is to train the pupil to enjoy life, to live more fully, and to develop all latent talent. Until this wider concept permeates the whole school system and community in every town and city in New England, we cannot hope for such progress as is manifest in the middle west.



## A. B. A. FORUM

News of the American Bandmasters Association

Out in Sioux City, Iowa, music lovers have been enjoying the new \$53,000 band shell, built with government funds. Karl L. King, Fort Dodge, was guest conductor of the Monahan Post Band in a special concert in the new shell. Mr. King says it is the finest thing of its kind he has seen to date, and that it is greatly increasing attendance and interest in instrumental music there. King's Band also played at a special concert at the dedication of a new shell in Ames, Iowa. The Ames shell cost \$38,000 and has done much to popularize Clate Chenette's Band of that city.

King's Band has just completed four weeks of work at the larger fairs in the Middle West, and as a special feature Mr. King conducted a massed band of school musicians on the opening day of several of these festivals. Summarizing the tour Mr. King says, "There was increased attendance at all fairs and increased interest on the part of fair officials and the general public in band music."

Howard C. Bronson, conductor of the Kable Brothers 129th Infantry Band, Mount Morris, Illinois, reports that his group of 35 musicians was unusually active this last summer, completing the busy concert season on September 14. The programs drew crowds within a radius of 50 miles of Mount Morris. On August 25, the band gave a festival concert in Freeport, Illinois, in conjunction with the Freeport Concert Band. Charles Wilcox, conductor of the Freeport group, and Mr. Bronson were co-directors on this occasion.

Members of the A. B. A. will be pleased to hear that our good friend, Harold Bachman, has been appointed to the position of Band Director of the University of Chicago, having resigned from his position at Wheaton College, Wheaton, Illinois. During the summer Mr. Bachman had the honor of being one of the guest teachers in the special band technique course at Northwestern University, Evanston, Illinois. He spent six weeks of the summer teaching a course for high school directors and conducting an All State High School Band and Orchestra at the University of Idaho, Moscow, Idaho.

William D. Revelli, originator of that world-famous Class B Band of Hobart, Indiana, has resigned to take a position at the University of Michigan in Ann Arbor. Lee Chrisman, who placed in First Division in the 1935 National for Band Student Conductors, is carrying on Mr. Revelli's work in Hobart.

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"Enclosed please find 60 cents to pay for my subscription to the magazine this year. Can't get along without it."—Edna C. Holt, Geneva, Ohio.

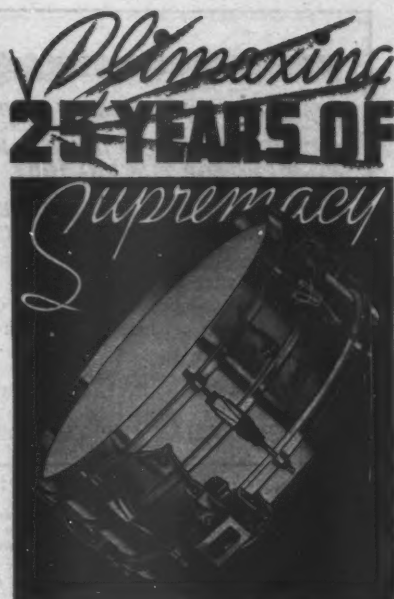
## How Professional Sax' Men Practice

(Continued from Page 9)

bouchure. Here is a secret for fast tonguing: accent the first of each group of notes. First seven pages daily for the first week, next seven pages the second week, and so on.

(4) READING: exercises combining the three previous skills with mastery of unexpected combinations of notes. L. Mayeur's "Grand Collection of Scales, Arpeggio Exercises, and Studies in Interpretation," published

by Carl Fischer. This book has material for twelve weeks' work and will need to be gone through many times to develop the necessary speed. The studies range from very easy to very difficult. First week's work (very easy): exercises on pages 2, 7, 12, 15, 27, 81. Second week: pages 20, 48, 49, 85. Third week (easy): pages 16, 19, 54, 57. Fourth week: long exercise beginning on page 35—play one



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page at a time, repeating several times. In all these studies, play phrasing as marked, breathing about every four bars, later increasing to eight bars in one breath.

(5) INTONATION: Duets, for accuracy of tuning. Salviani's "Method for Oboe or Saxophone," published by Ricordi. Part IV, "Six Duets." These are fairly long, so take one each week. This is a big book which will furnish practice material for several years: we use the other parts in the other practice routines. Parts I and II are good elementary material.

If you can get your average metronome speeds on this practice routine up to 100, you are pretty good for an amateur; maximum speeds for a professional are around 132. Use the chart of metronome speeds previously mentioned to find out how fast your exercises should go.

Keep a practice record, so that you can actually see your improvement from day to day. Rule up a card, with a square for each day of the week, over the period of a month, and enter your speeds as you improve. For an exercise to step up two metronome notches in a week is very good, but as you get near the top it becomes more difficult to speed up, and one increase is satisfactory.

If you find this practical and helpful, we will discuss the more advanced practice routines in a future issue of this magazine.

## The Tone is the Thing

(Continued from Page 13)

tacking a tone on the clarinet. How is this attack to be made? It may be done by placing the tongue correctly and pronouncing a syllable that will cause it to be drawn back in exactly the right way to bring the desired result. The position for the tongue is to put the tip of it on the tip of the reed and mouthpiece. The syllable to pronounce is "tah."

At first trial this may seem impracticable but by no means is it so. If the word "tah" is pronounced without the mouthpiece in the mouth, the tongue will start from a position against the roof of the mouth directly back of the front teeth. When the mouthpiece is in the mouth this position actually is impracticable. Even if it weren't it would not be advisable for it would put the tongue in the wrong position for the clear, precise starting of the tone and would make continued rapid staccato passages a matter of great difficulty indeed.

When properly placed against the mouthpiece in preparation for pro-

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nouncing the syllable "tah" the tongue will feel as though it were raised in the middle and tip of it pointed down. Whether or not this be true is of little or no importance. We cannot look into our mouths while practicing to see what's going on there so we must judge by the way it feels to us.

This system of making the attack should be tried first on notes in the low register or those in the lower-most part of the second or Clarion register. Extremely high tones respond better if the syllable "tee" is used. This is very logical. As low voiced instruments are always large and high voiced instruments are always small it follows that in playing the clarinet—which has a very extensive range—high notes will respond more quickly and in better tune with a small oral cavity, and the low tones will react in a similar manner to a large oral cavity.

If there is any doubt that the pronunciation of these two syllables will change the size and shape of the oral cavity, say each of them slowly to yourself and you will see that "tah" opens the throat as far as it may be opened voluntarily. For this reason your doctor asks you to say "ah" when he wants to peer knowingly down your throat to gaze at your tonsils and discover a reason—if any—for removing them. In this case the preliminary "t" is unnecessary for after all the doctor is making the attack, not the clarinetist. The "ah" part of the syllable opens the throat though, have no doubt about it.

No other position of the tongue will more nearly entirely close the oral cavity without actually doing so than pronouncing the letter "E." Try it yourself and be convinced. In this way we find ourselves able to control quite well the size of the oral cavity and may regulate it to facilitate the sounding of high or low tones. By preceding the vowel sounds of "ah" and "E" by the letter "T" we have the complete physical action necessary for the correct attack.

The regime for tone development explained in this talk is perhaps not the only one that will effect entirely satisfactory results. It is possible other methods may be equally successful but a majority of our country's most prominent artists—several of whom are my personal friends—form their embouchures, breathe and make the attack in the manner I have described. Probably these artists would not explain the several phases of clarinet playing in the terms I have used nor teach them as I would, yet in all essential details these are the methods they use.

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## Solos

(Continued from Page 17)

Paderewski	Melody (Kreisler).....CF
Pugnani	Praeludium and Allegro (Kreisler).....CF
Rachmaninoff	Serenade (Elman).....CF
Rehfeld	Spanish Dance, Op. 47, No. 5.....CF
Rehfeld	Spanish Dance, Op. 68, No. 1.....CF
Samartini	Canto Amoroso (Elman).....Im
Sarasate	Les Adieux, Op. 1.....GS
Schubert	Ave Maria (Wieniawski).....CF
Seitz	Concerto in G Minor, Op. 19, No. 3.....GS
Svendsen	Romance.....CF or TP
Tartini	Sonata in G Minor.....CF
Tchaikowsky	Canzonetta.....CF

Tchaikowsky	Concerto.....GS
Van Goens	Scherzo, Op. 18, No. 2.....CF
Vieuxtemps	Polonaise.....CF
Vieuxtemps	Romance, Op. 41, No. 1.....CF
Viotti	Concerto, No. 23 GS or CF
Wieniawski	Obertass, Op. 19, No. 1.....CF
Wieniawski	Legende, Op. 17, CF or TP
Wieniawski	Romance, Op. 29.....CF
Wilhelmj	Walther's Prize Song (Meistersinger).....CF

### Viola Solos

Akimenko	Romance Op. 13.....Im
Arisoti	Sonata IV.....EV
Bach	Sicilienne (viola alone).....Im
Bach	Ario—Vortrags Album No. 1 (Klenzel).....Im
Bach	Boures 1 and 2.....GS
Bach	Suite No. 4 in E flat (viola alone).....GS
Bach	Come Sweet Death.....GS
Bach	Suite No. 4 in E flat (viola alone).....CF
Bach-Gounod	Ave Maria.....CF
Bruch	Kol Nidrei.....CF
Bruch	Romance.....OD
Bruch	Country Dance.....OD
Bruch	Elegy.....OD
Chopin	Nocturne Op. 9, No. 2.....CF
Correlli	La Folia.....Im
Cui	Orientele.....CF
Forsyth	Concerto.....Im
Glazounoff	Elegie.....Im
Goldmann	Castilena (Neil).....CF
Handel	Concerto in B minor (2nd movement).....Im
Harvey	The Viola Players Repertoire.....OD
Haydn	Serenade—String Quartet Op. 3, No. 5 Vortrags Album 1 (Klenzel).....Im
Joachim	Hebrew Melodies.....Im
Kalliwoda	Nocturne.....Im
Kreisler	The Old Refrain.....CF
Kreuz	Book I—19 Easy Pieces for Viola.....Im
Kreuz	Book II—Progressive and Easy Pieces.....Im
Kreuz	Book V—Three Easy Sketches (3rd Pos.).....Im
Kreuz	Book III and IV—(1st Pos.).....Im
Kreuz	Book VI—Sonata in A minor.....Im
Nardini	Sonata F-moll.....Im
Rachmaninoff	Bacharolle (Arr. D'Ambrosia).....Ric
Raff	Cavatina.....CF
Rouchell	Caprice de Concert.....EV
Saint-Saens	Concerto Op. 33, No. 1.....CF
Schubert	Andante from Octet Op. 166 (Tolhurst).....Im
Schumann	Serenade.....CF
Schumann	Marchenbilder.....GS
Sitt	Barcarolle.....Im
Sitt	Romance Op. 102.....Im
Strube	Sonata (viola and piano).....GS
Tchaikowsky	Chanson Triste.....CF
Van Vienne	The Broken Melody (Edward-Klee).....CF
Vitali	Chaconne.....GS

### 'Cello Solos

Bargiel	Adagio Op. 88.....GS
Boellmann	Symphonic Variations Op. 83.....CF
Boccherini	Sonata in Do Maggiore (Revised by Gilberto Crepas).....Ric
Bruch	Kol Nidrei.....GS
Gabriel-Marie	La Cinqtaine.....CF
Glazounow	Serenade Espagnol.....CF
Goldmann	Concerto in A minor.....CF
Goldmann	Concerto in G Op. 65, No. 4.....Im
Goldmann	Concerto in D minor No. 5.....CF
Granados	Pleyera.....CF
Grieg	To Spring.....CF
Grutzmacher	Fantasia Hongroise.....GS
Handel	Sonata in G minor (1st and 2nd movements).....Im
Haydn	Adagio from Haydn Concerto.....Im
Herbert	Petite Waltz.....Ric
Klengel	Concertino in C dur.....Im
Kreisler	Chanson Favane.....CF
Lalo	Intermezzo.....GS
Lee	Gavotte Op. 113.....GS
Liszt	Liebestraume (Skalmor).....CF
Marcello	Sonata in A minor (2nd movement).....CF
Martucci	Notturnino.....Ric
Massenet	Elegie.....CF
Mendelssohn	Sonata in Bb Op. 45.....TP
Offenbach	Lausette (Schroeder).....GS
Pergolesi	Tre Giorni.....CF
Popper	Fond Recollections Op. 64, No. 6.....CF
Popper	Gavotte.....GS
Saint-Saens	Allegro Appassionato.....CF

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Saint-Saens	Concerto No. 1, Op. 38	CF
Sammartini	Sonata in G major	Ric
Schlemmiller	Bauertanz, Op. 20, No. 5 (Zimmerman)	Im
Simonetti	Madrigal (Arr. Squire)	Ric
Tschaikowsky	Chant sans Paroles, Op. 2, No. 3 (Schultz)	CF
Van Goens	Concerto in A minor	EV
Van Goens	Romance sans Paroles, Op. 13, No. 1	CF
Wieniawski	Romance	AMP

**String Bass Solos**

Beethoven	Minuet (Sevitsky)	TP
Botticelli	Elegia in Re Maggiore	Ric
Bottesini	Reverie (Buschman)	CF
Dancal	Air Varié, Op. 118, No. 1	CF
Dvorak	Humoresque (Sevitsky)	TP
Eisenberger	Variations for Contrabass (Oertel)	Im
Heacox	Ten Easy Solos for Double Bass	OD
Rates	Six Characteristic Pieces	EV
Schumann	Traumerei	CF
Sevitsky	Chanson Triste Op. 1	TP
Sevitsky	Nocturne, Op. 2	TP
Simandl	Cavatine	Im

**Harp Solos**

Alvares	Dance of the Fairies	Im
Chalmers	The Gypsy Fire Dance	Chal
Chesire	Rigoletto	Im
Chesire	Fantasia on Irish Airs	Im
Debussy	First Arabesque	EV
Dubey	Deux Chansons sans Paroles	EV
Handel-Thomas	Harmonious Blacksmith	Im
Hasselmann	Reverie	EV
Hasselmann	Mazurka	EV
Haydn-Salzedo	Theme and Variations	Im
Salzedo	Quietude	CF
Schenckee	Mazurka	Im
Schuetze	In the Garden	GS
Snoer	Romance, Op. 88	AMP
Snoer	Valse Caprice	AMP
Thomas	Reverie	Im
Torgerson	Valse de Concert	EV
Tournier	Two Short and Easy Pieces	AMP
Zabel	Am Springbrunnen	Im
Zabel	Reve D'Amour, Op. 2	AMP
Zabel	Elegie Fantastique, Op. 11	AMP

**Piano Solos**

It is not required that contest pieces be selected from the following piano list. The titles are suggestive only, as a guide to student and teacher in choosing from the good literature available.

Bach	Bourée in G minor	GS
Bach	Two Part Invention	GS
Bach	Prelude and Fugue No. 8 in E flat minor	BFW
Bach	Prelude and Fugue No. 23 in B flat minor	BFW
Beethoven	Sonata Pathétique	GS
Beethoven	First movement of any sonata except Op. 49, Nos. 1 and 2; Op. 26; Op. 27, No. 1; Op. 31, No. 3; Op. 81a	CF or GS or BFW
Carpenter	Polonaise Americaine	GS
Chopin	Polonaise Militaire	GS
Chopin	Impromptu in A flat, Op. 29	GS, OD, TP
Chopin	Fantasia Impromptu in C sharp minor, Op. 66	GS
Chopin	Any Nocturne, Etude, Ballade, Scherzo, Polonaise or Prelude (Op. 28, Nos. 8, 13, 16, 17, 21, 23, and 24 are recommended)	CF or GS or BFW
Debussy	Arabesque No. 3	G
Grieg	Erotic, Op. 43, No. 5	CF
Grieg	Sonata, Op. 7	CF or TP
Liszt	Elegie	CF
MacDowell	In Autumn	APS
Mozart	Fantasia C minor	GS
Mozart	Fantasia D minor	GS
Mozart	Any Fantasia, Rondo, Variations or Sonata Movements	
Schubert	Impromptu, A flat, Op. 1 and 2, No. 2	GS
Schubert	Any Impromptu	GS
Schubert-Liszt	Spring Night	GS
Schumann	Nachtstucke, Op. 23, No. 4, F major	GS
Staub	Sous Bois	EV
Verdi-Liszt	Quartet from Rigoletto (Paraphrase)	GS

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of the SCHOOL MUSICIAN, published monthly, except July and August, at Chicago, Ill., for October 1, 1935.

County of Cook, State of Illinois } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, depose and say that he is the Editor and Business Manager of the SCHOOL MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily publication, the circulation), of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Managing Editor, None.  
Business Manager, Robert L. Shepherd, Chicago, Ill.

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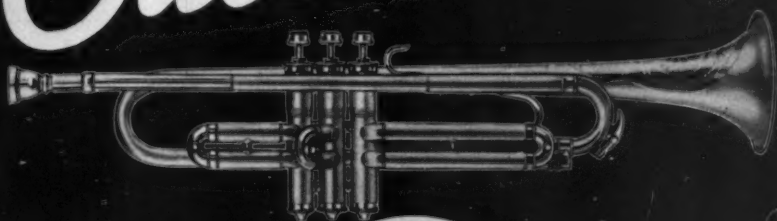
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**JAMES H. WATKINS,** First chair alto saxophone, Angola, Indiana, High School Band and Orchestra. First division winner 1935 National Solo and Ensemble Contest. Won with a Conn alto sax which he has played for six years.



**GERRY HAGINS, (above)** First chair and solo alto saxophone, East Denver, Colo., High School Band and Orchestra. First division winner, 1935 National Contest. Has played a Conn for seven years.

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**LEO BRODZELLER, (at left)** First chair bass clarinet, Waupun, Wisconsin, High School Band. Won first place at two state contests. First division winner in 1934 and 1935 National High School contests. Won with a Conn bass clarinet.

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